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THE COMPLETE PSALMODIST:

OR THE

ORGANIST'S PARISH-CLERK'S,

AND

PSALM-SINGER'S COMPANION.

CONTAINING

I. A new and complete Introduction to Pſalmody, and muſical Dictionary.

II. Five and Thirty capital ANTHEMS, compoſed of SOLOS, FUGUES, and CHORUSSES, after the Cathedral Manner.

III. A complete Set of grave and ſolemn PSALM TUNES, both ancient and modern: containing near one Hundred different TUNES, properly adapted to the moſt ſublime Portions of the PSALMS, being proper for Pariſh-Clerks, and uſeful to country Congregations.

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The whole ſet in SCORE, for one, two, three, four and five VOICES, with the Baſſes figured for the ORGAN; principally deſigned for the Uſe of COUNTRY CHOIRS.

The SEVENTH EDITION, with large and new ADDITIONS.

By JOHN ARNOLD, Philo Muſicæ.

All hallow'd Acts ſhould be perform'd with Awe,
And Reverence of Body, Mind, and Heart:
We've Rules to pray; but thoſe who never ſaw
Rules how to ſing, how ſhould they bear a Part?

T' avoid therefore a diſagreeing Noiſe,
This will unite the Organ and the Voice.

LONDON;

Printed by *G. Bigg*, for *J. Buckland*, *J. F.* and *C. Rivington*, *S. Crowder*, *T. Longman*, and *B. Law*, 1779.

[Price Four Shillings and Six Pence.]

1779.

THE

PREFACE.

SINGING of Pſalms is ſo fit a Part of Divine Service, ſo natural an Expreſſion of our Joy, and ſerves to ſo many noble Ends, that it comes recommended to us by the Practice of all Nations, ſeems to be as ancient as Public Worſhip, and has had the good Fortune to be approved of by all Parties of what Denomination ſoever; and therefore the Pſalmiſt directs his Precept, not to any peculiar Church of GOD, but to all Lands, to ſerve the Lord with Gladneſs, and to come before his Preſence with a Song.

Therefore the Deſign of this Undertaking is to better and improve this excellent and uſeful Part of our Service, to keep up an Uniformity in our Pariſh Churches, and bring them as much as may be to imitate their Mother Churches, the Cathedrals; ſo that all the Tunes in this Work are compoſed as near as can be after the Cathedral Manner, and ſo well adapted to the Compaſs of the ſeveral Voices, that all who are capable of Harmony, may join in this heavenly Chorus, and "Young Men and Maidens, old Men and Children, may praiſe the Name of the Lord; Pſalm CXLVIII. Ver. 12." This will be a Means to add to the Church daily, and alſo make us glad to go into the Houſe of the Lord; it will raviſh our Hearts with the Harmony of God's Love and Goodneſs, whilſt our Voices are joined in his Praiſes; that, having perfectly learned our Parts here, we may at laſt come to join with the Heavenly Chorus, and ſing Hallelujahs to all Eternity.

In Order, to which End I have here preſented you firſt with a complete and conciſe Introduction to Pſalmody and muſical Dictionary, and have ſelected five and thirty choice and capital Anthems, all ſet in Score, the greateſt Part of them being compoſed by ſome of the moſt eminent Doctors and Maſters of Muſic, Organiſts to ſeveral of our Cathedrals, at which Places they are now frequently performed; alſo by ſeveral other principal Choirs in England, and have collected near one Hundred of the very beſt Pſalm Tunes, both ancient and modern, which I have properly adapted to the moſt ſublime Portions of the Pſalms; to which I have added a Set of Divine Hymns, ſuited to the Feaſts and Faſts of the Church of England; with ſeveral excellent Canons of three and four Parts in one; proper to be ſung after divine Service, whilſt the Congregation is going out of Church, in lieu of a full Organ Voluntary, which is always performed in thoſe Churches that are furniſhed with an Organ, to play the Congregation out, as it is ſtiled.

In

In this Edition, I have in the following Anthems and Pſalm Tunes ſet the three upper Parts in the G Cliff, as I find it more eligible for country Choirs than the C Cliff; and ſince of late Years ſeveral Kinds of muſical treble Inſtruments have been introduced into many country Churches, to accompany the Voices, as Violins, Hautboys, Clarinets, Vauxhumanes, &c. which Cliff is alſo much more ſuitable to thoſe Inſtruments, and have placed the Tenor, which has the principal Air, and is deſigned for the leading Part, next the Baſs, which alſo renders it much more convenient for Performers on the Organ, &c. and have alſo figured the Baſſes for the Organ, which, I flatter myſelf will make the whole Work of great Uſe to Organiſts, as well Pariſh Clerks as all Teachers and Scholars, and all other Lovers and Practicers of Divine Muſic whatever, and be the completeſt of the Kind and Price ever publiſhed.

I am not ſo vain as to flatter myſelf that this Collection is completely perfect: notwithſtanding upon a judicious Probation, conſidering the largeneſs of the Untertaking, I hope the Errata will be found but ſmall, having been careful to have it as correct as in my Power.

Every Man is pleaſed with his own Conceptions, but it is an impoſſibility for any Author to deliver that which will pleaſe all; but, ſince ſo large a Number as Two Thouſand Copies of this Work is printed, each Edition, will, I preſume, thoroughly evince the Uſefulneſs thereof; and by the great Improvements and Additions which I have now made, I hope this Edition will be as candidly received as the former, and, if by what I now offer to the Public, continues to be inſtrumental, in propogating the Knowledge of this moſt excellent Art, of which I profeſs myſelf a very great Lover, it will give me ample Satisfaction, and with a ſecret Complaiſance of Mind, I ſhall reflect on what I have done, to advance the Praiſe and Glory of that God, who is the Author of Harmony.

Let ev'ry Church give God what Churches owe,
Sending up Hallelujahs from below.

Great Warley, Eſſex,
July 19th 1779.

J. A.

A New INTRODUCTION to

PSALMODY.

The GAMUT, *or* SCALE *of* MUSIC.

THE Gamut is the Ground of all Muſic, whether Vocal or Inſtrumental; and was compoſed, ſays Dr. Croxall, by Guido Aretinus, an Italian Abbot, about the year 960, out of a Sapphic Hymn of Paulus Diaconus, viz.

Ut-queant laxis Re-ſonare fibris
Mi-ra geſtorum Fa-muli tuorum,
Sol-ve polutis La-biis reatum.

In the foregoing Scale are theſe three Characters, viz. which muſt be underſtood as the three Signal Cliff's. The firſt of which is

peculiar to the Baſs, and is called the F-faut or F-Cliff, becauſe the Letter F is placed on the ſame Line with it; and its proper Place is on the fourth Line from the Bottom as in the Scale.

The ſecond is the C-ſolfaut or C-Cliff, becauſe the Letter C is always on the ſame Line with it, in which is ſet the Tenor, Counter-Tenor, and other inward Parts in Muſic; it is placed on the fourth Line from the Bottom in the Tenors, and on the middle Line in the Counter-Tenors, for the better Conveniency of the higher Notes: But, let it be placed on any other Line, ſtill that Line is C, and the Lines and Spaces, above and below, have their Keys ſhifted according to it.

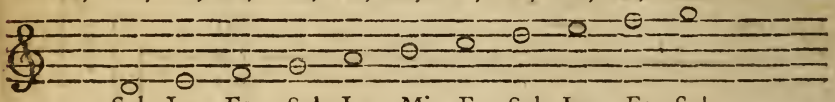
The third is the G-Solreut or G-Cliff, becauſe the Letter is on the ſame Line with it; its conſtant Place is on the ſecond Line, from the Bottom, in which is ſet the Treble, or the higheſt Part in Muſic.

N. B. They are called Cliffs, from Clavis, a Key; becauſe they open to us the true Meaning of every Leſſon; which being ſet down without one of theſe Cliffs, wou'd ſignify no more than a Parcel of Cyphers in Arithmetic, without a Figure before them.

But for the better Explanation of the Cliffs, I have here ſet them down in four Parts ſeparately, as in the following Scale, which ſhews you how to name your Notes in any Part.

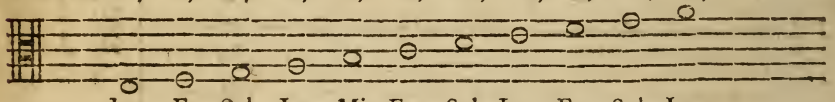
The GAMUT, *divided into Four Parts.*

Treble, D, E, F, G, A, B, C, D, E, F, G.



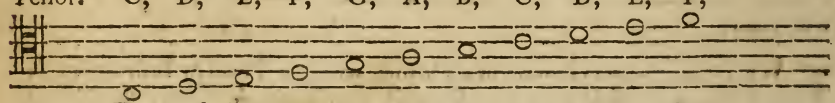
Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol.

Counter. E, F, G, A, B, C, D, E, F, G, A,



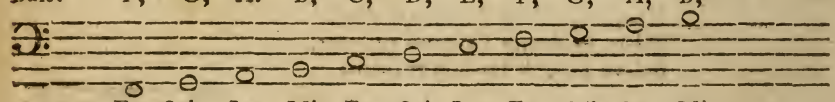
La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La,

Tenor. C, D, E, F, G, A, B, C, D, E, F,



Fa, Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa,

Baſs. F, G, A. B, C, D, E, F, G, A, B,



Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi,

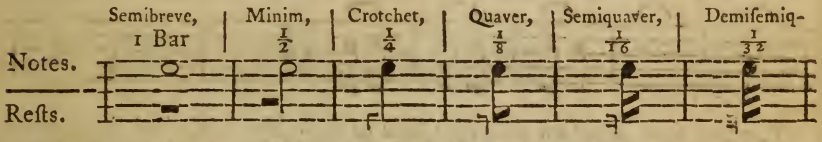
Thus ſtands the Scale in ev'ry Part,
Which muſt be learned off by Heart.

The

The firſt thing to be done, in order to the right Underſtanding of Pſalmody, is to get the Keys (which are Seven in Number, viz. A, B, C, D, E, F, G,) perfectly by Heart upwards and downwards, as they ſtand on their Lines and Spaces in the Gamut or Scale of Muſic: which Keys are alſo expreſs'd by Seven different Sounds, as they aſcend, viz. from A to B, is a whole Tone; from B to C, is a Semi, or half, Tone; from C, to D, a whole Tone; from D to E, a whole Tone; from E to F, a Semitone; from F to G, a whole Tone; from G to A, a whole Tone, &c. with their Octaves which begin the ſame over again.

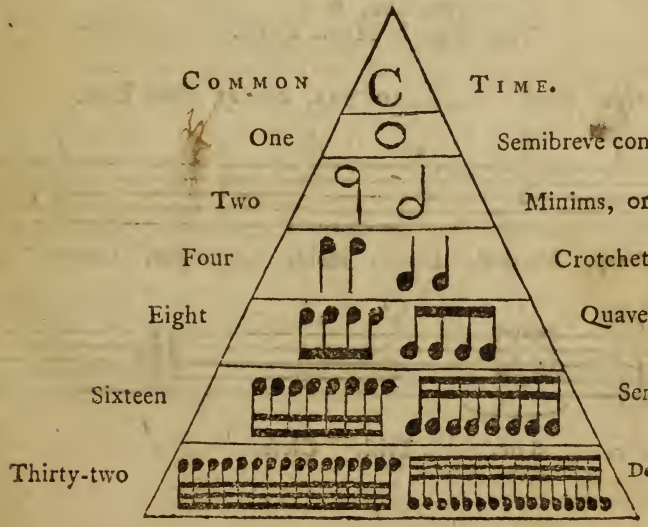
N. B. That all Notes that aſcend above F, which is on the higheſt Line in the Treble, are called in Alt, as G, in Alt, &c. And all Notes that are below Gamut in the Baſs, are called double as F F, double F, &c. but theſe laſt mentioned are chiefly for the Organ, Harpſichord, &c.

The Names and Meaſures of NOTES *and their* RESTS.



The Semibreve is called the Meaſure Note, and guideth all the Reſt to a true Meaſure of Time. Reſts are Notes of Silence, which ſignify that you muſt reſt as long as you would be ſounding one of thoſe Notes, which ſtand above them, and are likewiſe called by the ſame Names, as Semibreve Reſt, Minim Reſt, &c. But, for the better Explanation of the Length and Proportion of the Notes, now in Uſe, obſerve the following Scheme:

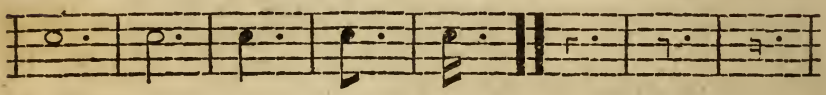
A Scale of NOTES *and their* PROPORTIONS.



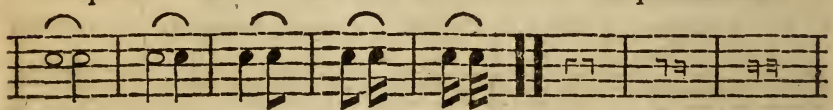
In the foregoing Scale you ſee the Semibreve, or Meaſure Note, includes all other leſſer Notes to its Meaſure in Proportion, it being ſet at the Top; ſo that one Minim is $\frac{1}{2}$ of a Semibreve; one Crotchet $\frac{1}{4}$; one Quaver $\frac{1}{8}$; one Semiquaver $\frac{1}{16}$; and one Demiſemiquaver is but $\frac{1}{32}$d. Part of a Semibreve.

An Example of POINTED NOTES *and* RESTS.

Pointed or Dotted Notes; Pointed or Dotted Reſts.



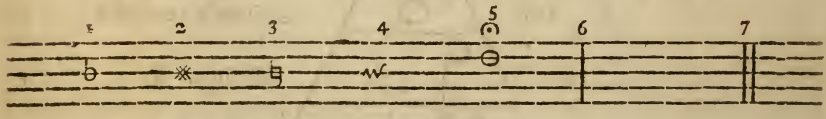
Explained thus. Explained thus.



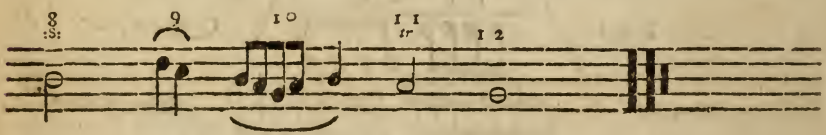
The Dot that is ſet on the right Side of theſe Notes is called the Point of Addition, which adds to the Sound of a Note half as much more as it was before; as you may ſee, in the above Example, that a pointed Semibreve contains a Semibreve and a Minim or three Minims, &c. and the ſame of pointed Reſts.

Therefore, unleſs,
Notes, Time and Reſts
Are perfect learn'd by Heart.
None ever can
With Pleaſure, ſcan
True Time in Music's Art.

Of other Muſical CHARACTERS, *and of their* USE.



A Flat. Sharp. Natural. Direct. Hold. Single Bar. Double Bar.



Repeat. Tye. Slur. Trill. Cloſe.

EX-

EXPLANATION.

1. A Flat cauſeth any Note it is ſet before (that riſeth a whole Tone) to riſe but half a Tone, that is, to flat or ſink it half a Tone lower than it would be without it; and when it is placed at the beginning of a Tune, it alters both the Name and Sound of every Note upon the ſame Line or Space where it ſtands, through the whole Tune; it alters the Sound by making it half a Note lower than it was before, (unleſs contradicted by a Natural or Sharp) and is called Fa.

2. A Sharp is quite the reverſe, or contrary to a Flat, its Uſe being to raiſe or ſharp any Note it is ſet before, half a Tone higher; and when it is ſet at the Beginning of a Tune, it cauſes all thoſe Notes on the ſame Line and Space where it ſtands, to be ſounded half a Tone higher through the whole Tune (unleſs contradicted by a Natural or a Flat.)

N. B. Flats and Sharps are alſo uſed to regulate the Mi, in the Tranſpoſition of the Keys, which I ſhall mention more fully hereafter; and as to their Effects in Relation to Sound, may eaſily be remembered, by theſe Rules, viz.

Under each Flat the half Note lies,
And o'er the Sharp the Half doth riſe.

3. A Natural, ſo called becauſe it ſerves to reduce any Note made either Flat or Sharp (by governing the Flats and Sharps at the Beginning of a Tune) to its primitive Sound, as it ſtands in the Gamut, or as it was before thoſe Flats and Sharps were placed; the Uſe of the Natural is much more correct, than contradicting Flats by Sharps, or Sharps by Flats.

N. B. Flats or Sharps put before particular Notes in a Tune, ſerve only for all the ſucceeding Notes on the ſame Line or Space in the ſame Bar, and are called Accidentals; Naturals the ſame, that is one Bar only.

4. A Direct or Guide, when ſet at the End of the five Lines, when broke off by Narrowneſs of Paper, ſerves to ſhew what Key the firſt Note of the ſucceeding Line is placed.

5. A Hold, when ſet over a Note, that Note muſt be held ſomewhat longer than its common Meaſure.

6. A ſingle Bar ſerves to divide the Time in Muſic into equal Portions, according to the Meaſure Note.

7. A double Bar, ſignifies the End of a Strain, as a Period does the End of a Sentence; but, in Anthems, Songs, and Inſtrumental Muſic, it denotes to ſing or play the Strain twice over, before you proceed.

8. A

8. A Repeat, when ſet over any Note, ſheweth, that from the Note it is ſet over, to the double Bar next following, is to be repeated.

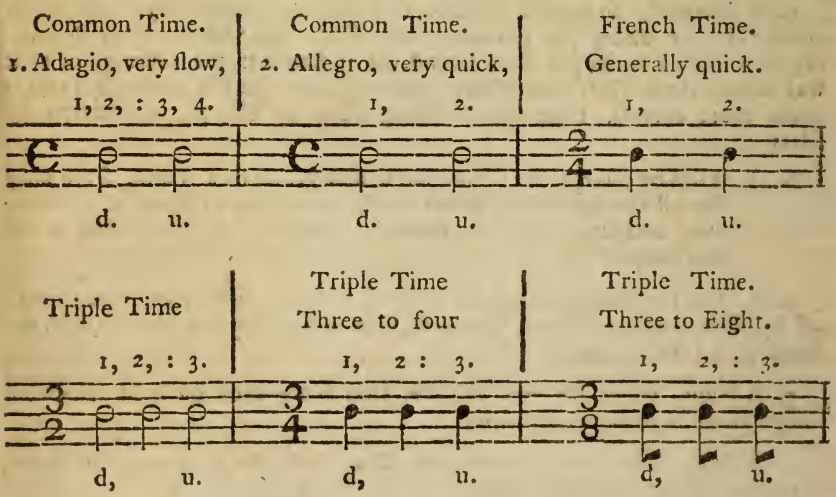
9. A Tye, when drawn over any two or more Notes, ſignifies, in Vocal Muſic, to ſing ſo many Notes as it comprehends to one Syllable and with one Breath.

10. A Slur, in Vocal Muſic, ſignifies a graceful Slurring (or Running) of ſeveral Notes to one Word or Syllable, &c.

11. A Shake, called a Trill, commonly placed over thoſe Notes which are to be ſhaked or graced.

12. A Cloſe is three, four, or more Bars together, always placed after the laſt Note of a Piece of Muſic, which denotes a Concluſion of all Parts in a proper Key.

A Table of the ſeveral MOODS *which are uſed in* PSALMODY, *and how to beat* TIME *in any of them.*



This Part of Muſic, called Time, when rightly underſtood by the ſeveral Performers, cauſes all the Parts to agree one with the other, according to the Deſign of the Compoſer.

There are ſeveral Sorts of Time, yet all are deduced from Two, that is, Common Time and Triple Time, which are meaſured by either an even or odd

odd Number of Notes, as 4, or 3; not always ſo many Notes in Number, but the Quantity of ſuch like Notes to be included in a Bar.

Common Time is meaſured by even Numbers, as, 2, 4, 8, &c. each Bar including ſuch a Quantity of Notes as will amount to the Length of a Semibreve, which is the Meaſure-Note, and guideth all the reſt, and is called the whole Time or Meaſure-Note; But to give every Note its due Meaſure of Time, you muſt uſe a conſtant Motion of the Hand or Foot, once down and once up, in every Bar, which is called Beating of Time.

There is but one kind of Mood, now in uſe amongſt moſt of our modern Maſters, in Common Time, which provided the Words Grave or Adagio, are ſet over it. Every Semibreve in this Sort of Time (which is one whole Bar of Time) is to be ſounded as long as one may very diſtinctly and deliberately count 1, 2, 3, 4, according to the ſlow Motion of the Pendulum of a Clock, which beats Seconds; and your Hand or Foot muſt be down while you count 1, 2, and take it up while you count 3, 4, in every Bar of Time; ſo that your Hand or Foot is juſt as long down as up; for which ſee the foregoing Example, where I have placed 1, 2, 3, 4, over the Notes; and underneath *d*, for down, and *u* for up, ſhewing when your Hand or Foot ſhould fall or riſe &c. Compoſitions of Plain Counter Point, Pſalm Tunes, and other ſolem and grave Pieces in Church Muſic, &c. are generally performed in this Sort of Time.

The Second Mood is meaſured according to the firſt, as you may ſee in the Example, excepting that the Motion of the Hand or Foot is but once down and once up in a Bar, and is as quick again, by having the Word Allegro placed over it, and is uſed in quick Parts in Anthems, and in lieu of Retorded Time, which is now quite aboliſhed by moſt of our Eminent Maſters.

The Third or French Mood, which is marked thus $\frac{3}{4}$, and is called Two to Four, every Bar including two Crotchets, one to be beaten with the Hand or Foot down, and one up; and is generally play'd or ſung very quick.

Triple Time is meaſured by odd Numbers as, three Minims, three Crotchets, or three Quavers in a Bar; which Bar muſt be divided into three equal Parts, and is meaſured by beating the Hand or Foot twice down and once up in every Bar; ſo that your Hand is juſt as long again down as up; as you may ſee in the foregoing Example, in which Sort of Triple Time the firſt, is called, Three to Two, containing three Minims in a Bar, and performed in the ſame Time as Two in common Time, Two to be ſung with the Hand or Foot down, and one up; this Sort of Time is often uſed in Pſalm Tunes, Anthems, &c.

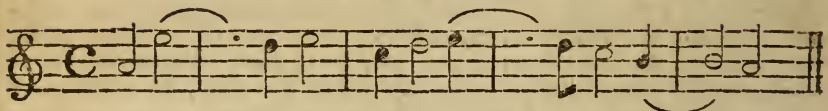
The Second is called Three to Four, containing Three Crotchets in a Bar, Two to be Sung with the Hand or Foot down, and one up, and as to its Degree in Quickneſs according to the Words that are ſet over it. viz. Andante, Allegro, &c.

The Third is called Three to Eight, containing three Quavers in a Bar, Two to be ſung with the Hand or Foot down, and one up; Adagio is ſometimes ſet over this Sort of Time, when it is performed very ſlow, but is moſtly uſed for more quick Movements, viz. Minuets, &c.

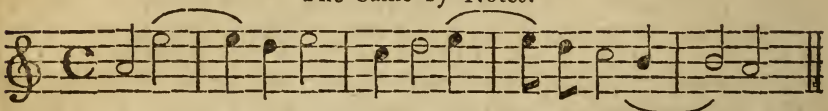
NOTES

NOTES *of* SYNCOPATION.

EXAMPLE.



The Same by Notes.

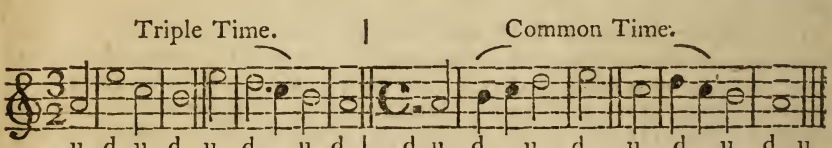


These Notes are called Notes of Syncopation, or driving of Notes, by Reason the Bar, or beating of Time, falls in the Middle, or within some Part of the Semibreve, Minim &c. or when Notes are driven till the Time falls even again, the Hand or Foot being either put down or up while the Note is sounding.

Observe, that in Common-Time the Hand or Foot must be just as long down as up; and in Triple-Time just as long again down as up; and that it must fall at the Beginning of a Bar, in all Sorts of Time whatever.

You will often meet, in Triple-Time, Psalm-Tunes, with a double Bar drawn through between two single Bars, when the Time is imperfect on either Side of the double Bar, both Bars making but one Bar of Time, as in the following

EXMAPLES.



N. B. When ever you meet with a Figure of Three set over any three Notes, they are to be sung in the same Time as Two.

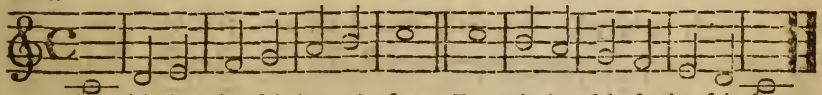
Of TUNING *the* VOICE, *and of several* GRACES *used in* MUSIC.

The first and most principal Thing to be done in a Vocal Performance, is to have your Voice as clear as possible, giving every Note a clear and distinct Sound; also pronouncing your Words in the politest Manner; and, making Choice of a Person well skilled in Music for your Instructor, you may then attempt the following Lesson:

The

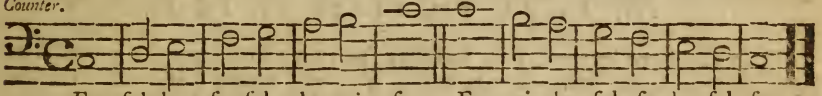
The Eigth Notes, aſcending and deſcending, in the Natural Sharp *Key.*

Treble.



Fa, ſol, la, fa, ſol, la, mi, fa. Fa, mi, la, ſol, fa, la, ſol, fa.

Counter.

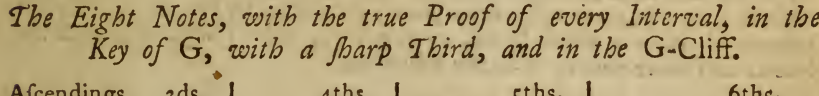


Fa, ſol, la, fa, ſol, la, mi, fa. Fa, mi, la, ſol, fa, la, ſol, fa.

The true and exact Tuning of this Leſſon, is to obſerve the two Semitones, or half Notes; that is, from La to Fa, and from Mi to Fa, aſcending; from Fa to Mi, and from Fa to La, deſcending; all the reſt being whole Tones, whoſe Order differs according to the Key they are computed from.

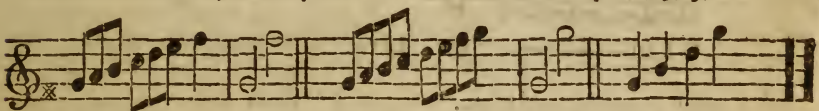
The Eight Notes, with the true Proof of every Interval, in the Key of G, *with a ſharp Third, and in the* G-Cliff.

Aſcendings. 3ds. | 4ths. | 5ths. | 6ths.



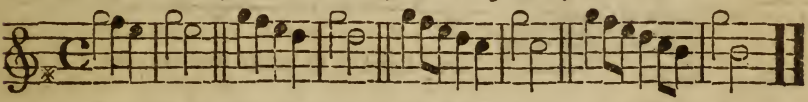
F s l, f l; f s l f, f f; f s l f s, f s; f s l f s l, f l:

7ths. | 8ths. | 1, 3, 5, 8.



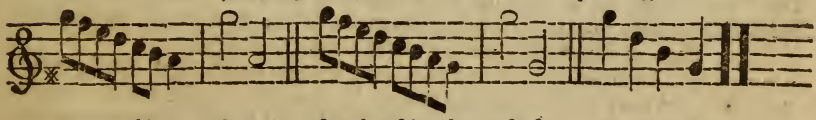
f s l f s l m, f m; f s l f s l m f, f f; f l s f.

Deſcendings. 3ds. | 4ths. | 5ths. | 6ths.



f m l, f l; f m l s, f s; f m l s f, f f; f m l s f l, f l;

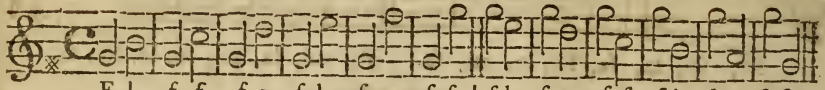
7ths. | 8ths, | 1, 4, 6, 8.



f m l s f l s, f s; f m l s f l s f, f f; f s l f.

SKIPPING NOTES, *moving by Leaps.*

3d, 4th, 5th, 6th, 7th, 8th. | 3d, 4th, 5th, 6th, 7th, 8th.



F l, f f, f s, f l, f m, f f. | f l, f s, f f, f l, f s, f f.

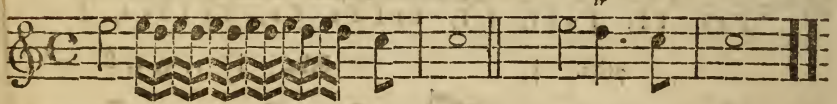
When you have learned theſe Leſſons, you may for your next proceed to ſome plain and eaſy Pſalm-Tune, which is as eaſy as any Leſſon that can be ſet you, always obſerving the Places of the Semitones, &c. It is alſo neceſſary for you to learn the Letters your Notes are on, as well as Sol-fa, &c. which will greatly improve your Knowledge in Muſic.

Of the ſeveral GRACES *uſed in* MUSIC.

The firſt and moſt principal Grace, neceſſary to be learned, is the Trill or Shake; that is, to move or ſhake your Voice diſtinctly on one Syllable the Diſtance of either a whole Tone, or Semitone, always beginning with the Note or half Note above, as in the following

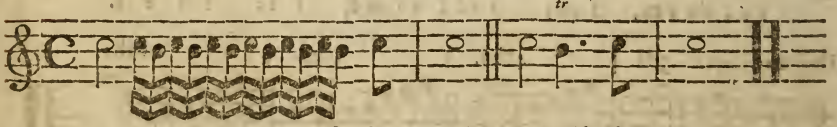
EXAMPLE.

Trill upon the whole Note. | Plain.



O Prai————ſe the Lord; O praiſe the Lord.

Trill upon the half Note. | Plain



O prai————ſe the Lord; O praiſe the Lord.

The Method of learning this Trill, is firſt to move ſlow, then faſter by Degrees; and, by diligent Practice, you may ſoon get the Perfection of it.

The Trill ought to be uſed on all deſcending pointed Notes, and always before a Cloſe; alſo on all deſcending ſharped Notes, and on all deſcending Semitones; but, in Pſalmody, none ſhorter than Crotchets.

In Songs and Inſtrumental Muſic the Trill is very much uſed, and generally has (*tr.*) ſet over the Notes that are to be ſhaked, for the better Direction of the Performers. And, as this moſt delightful Grace is equally ornamental in Pſalmody, I have placed *tr.* over the Notes in the following Sheets, where

where it is to be uſed, both for the ſake of Learners, and Performers in general.

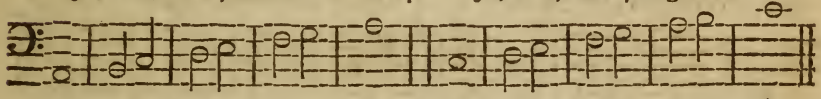
There is another Grace uſed in Muſic, called the Grace of Tranſition, that to ſlur or break a Note, to ſweeten the Roughneſs of a Leap, &c.

Of the ſeveral KEYS *in* MUSIC, *and how to tranſpoſe any Tune out of the two Natural of Primitive Keys, by Flats or Sharps, into any other Key.*

In Muſic there are but two natural or primitive Keys, viz. C, the ſharp and chearful Key; and A, the flat and melancholy Key; and to diſtinguiſh theſe two Keys one from the other, is in Reſpect to the 3d, 6th, and 7th, above its Key, which is always the laſt Note of the Baſs; for if either the 3d, 6th, or 7th, above the laſt Note of the Baſs be leſſer, the Key is flat; if greater, then it is ſharp; and no Tune can be formed on any other Key but C and A, without the Help of placing Flats or Sharps at the Beginning of the five Lines, which brings the Progreſſions of the other Keys to the ſame Effect as the two natural Keys; but the reaſon of the two natural Keys being often tranſpoſed by either Flats or Sharps, is to bring the ſeveral Tunes, ſo tranſpoſed, within the Compaſs of Voices and Inſtruments: but I will give you

An Example of the two NATURAL KEYS.

A, the Natural Flat Key. 3d, 6th, and 7th leſſer. | C, the Natural Sharp Key. 3d, 6th, and 7th greater.



L, m, f, f, l, f, f, l, F, f, l, f, f, l, m, f.

Of Tranſpoſition of the KEYS.

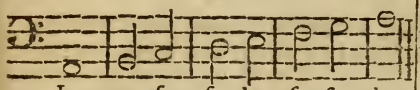
To tranſpoſe, ſignifies to remove from one Place to another; but the firſt thing to be conſidered is the Mi, or Maſter-Note, which guideth all the other Notes both above and below; and alſo bringeth all other artificial Keys to the ſame Odrer, as the two Natural Keys; the Mi being always next above the Key Note, in the flat Key, and next below the Key Note in a ſharp Key; as you may obſerve in the two Keys above mentioned.

The firſt Thing to be done, in order to the right Underſtanding of Solfaing, in the ſeveral Keys, is to find out the Place of the Mi, or Governing Note; which done, the Progreſſion of the other Notes may eaſily be remembered by theſe Rules, viz.

Above your Mi, twice Fa, Sol, La,
And under Mi, twice La, Sol, Fa,
And then comes Mi, in either Way.

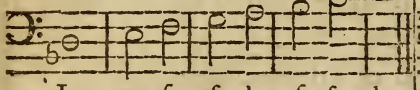
How to tranſpoſe any Tune out of the two Natural Keys into any other Key, by Flats:

Key of A Natural, flat 3d, Mi in B.



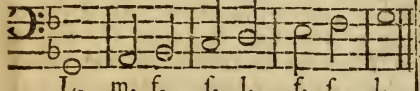
L, m, f, ſ, l, f, ſ, l.

Key of D, flat 3d, Mi in E.



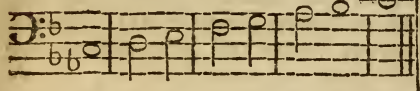
L, m, f, ſ, l, f, ſ, l.

Key of G, flat 3d, Mi in A.



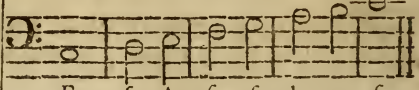
L, m, f, ſ, l, f, ſ, l.

Key of C, flat 3d, Mi in D.



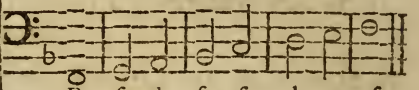
L, m, f, ſ, l, f, ſ, l.

Key of C Natural, ſharp 3d, Mi in B.



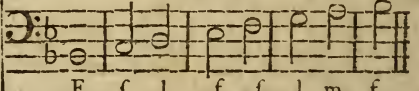
F, ſ, l, f, ſ, l, m, f.

Key of F, ſharp 3d, Mi in E.



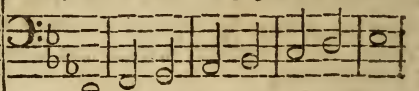
F, ſ, l, f, ſ, l, m, f.

Key of B flat, ſharp 3d. Mi in A.



F, ſ, l, f, ſ, l, m, f.

Key of E flat, ſharp 3d, Mi in D.

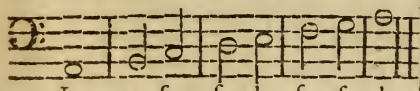


F, ſ, l, f, ſ, l, m, f.

If that by Flats your Mi you do remove, Set it a 5th below, or 4th above.

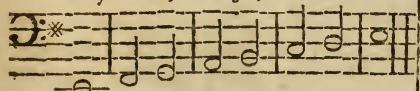
How to tranſpoſe any Tune out of the two Natural Keys into any other Key, by Sharps.

Key of A Natural, flat 3d, Mi in B.



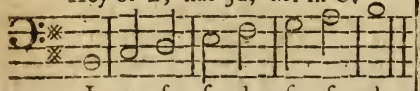
L, m, f, ſ, l, f, ſ, l.

Key of E, flat 3d, Mi in F.



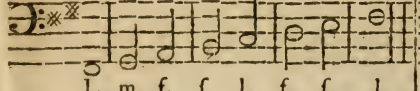
L, m, f, ſ, l, f, ſ, l.

Key of B, flat 3d, Mi in C.



L, m, f, ſ, l, f, ſ, l.

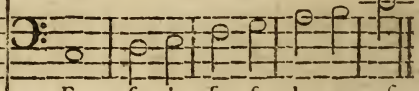
Key of F ſharp, flat 3d, Mi in G,



L, m, f, ſ, l, f, ſ, l.

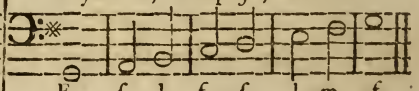
When that by Sharps you do remove your Mi,

Key of C Natural, ſharp 3d, Mi in B.



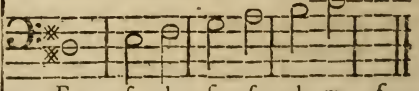
F, ſ, l, f, ſ, l, m, f.

Key of G, ſharp 3d, Mi in F.



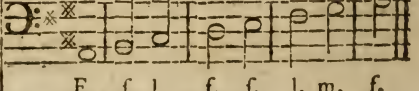
F, ſ, l, f, ſ, l, m, f.

Key of D, ſharp 3d, Mi in C.



F, ſ, l, f, ſ, l, m, f.

Key of A, ſharp 3, Mi in G.



F, ſ, l, f, ſ, l, m, f.

A Fourth above, or Fifth below muſt be,

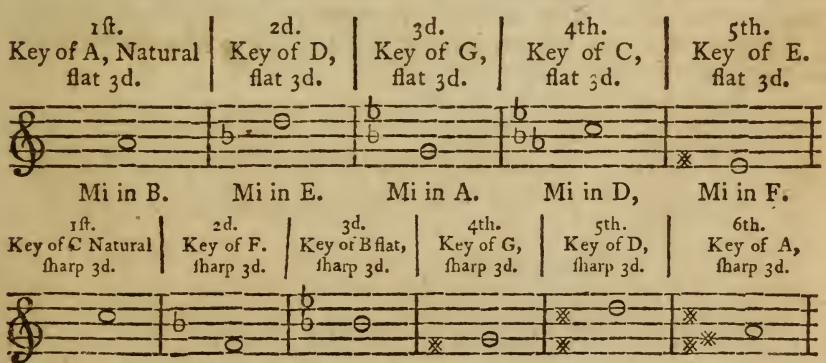
By the foregoing Examples, you ſee how any Tune may be tranſpoſed into any of the artificial Keys, by either Flats or Sharps, whoſe Progreſſions, by the Help of thoſe Flats or Sharps, are made to the ſame Effect, as the two natural Keys; but you are not confined to the Sol-faing of them all, ſo that you do but obſerve the Places of the Semitones or half Notes; when you have found your Mi, they may be eaſily remembered by theſe Rules.

In ev'ry Octave,
Two half Notes we have,
Both riſing to Fa,
From Mi, and from La,

Of INTONATION, *or Directions for pitching the Tunes in their proper Keys.*

Unleſs a Tune is pitched on its proper Key, that all the Voices may perform their Parts clear and ſtrong, that is, neither too high, nor yet too low, for the Compaſs of the Voices, it never can give any Delight to the Performers or Audience; which cannot regularly be done, in thoſe Churches that are not furniſhed with an Organ, without a Concert Pitch-pipe, or ſome other Concert Inſtrument of Muſic, ſuch as a Concert Flute, German Flute, &c. but as there are Pitch-pipes made for this Purpoſe, which may be had at any Muſic Shop in London, for about 2s. and 6d. each, I would recommend one of them as the moſt uſeful for the Purpoſe, and as all Tunes, which are ſet in their proper or Concert Keys, as are all in this Book, are always played on the Organ, Harpſichord, &c. in the ſame Keys they are ſet in; So it is likewiſe requiſite that they ſhoud be ſung in the ſame Keys they are ſet in, when ſet in their proper Keys, as are all the Tunes in this Book: but I will here give you

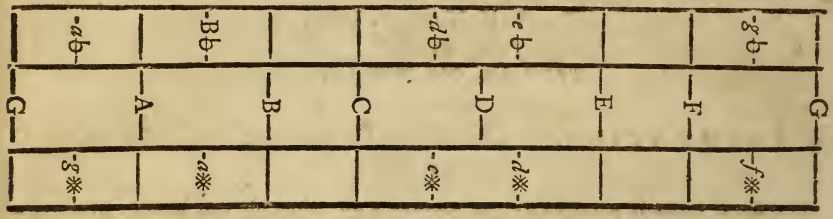
An Example of ſuch KEYS *as are neceſſary to be uſed; all the others being ſuperfluous, and are ſeldom uſed.*



Having

Having procured one of thoſe Pitch-pipes, before mentioned, you will find marked upon Pewter, on the Regiſter or Slider belonging to it, all the ſeveral Semitones included in an Octave.

As for EXAMPLE.



By ſetting the Regiſter, that is by drawing out that Letter, which your Tune is tranſpoſed in, ſo as the Line or Stroke where it ſtands (which is drawn acroſs the Regiſter) correſponds with the Foot of the Pipe, then blow gently and you will have the true Sound of the Key which you have ſet in order to Pitch; as for Example; ſuppoſe your Tune is in the Key of G, then draw out the Letter G, if in A, then draw out A, &c. and blow as above directed.

N. B. Whereas many Tunes that are ſet in G, C, D, &c. in which the Tenors begin a Fourth below the Key, and ſometimes a Fifth above the Key, in ſuch Caſes the Key-Note of the Tune muſt be given to the Choir, and the Tenor and all the other Parts muſt take their Pitches from the ſaid Key-Note, ſo given to the Choir. It is highly neceſſary at all Times in Practiſing, &c. that the Tunes are always pitched in their proper Keys, which will be of great Advantage to Learners, by giving them the True Sound of a Key, &c. It probably may be argued by ſome that this Method of Pitching the Keys might in ſome Caſes be inconſiſtent with the Compaſs of the ſeveral Voices; but it is for this Purpoſe this Method of Pitching the Keys is principally deſigned. All the Tunes in this Book, being properly adapted to the Compaſs of the Voices, and are alſo in what may properly be called their proper and concert Keys.

An

An Alphabetical Dictionary, *explaining all ſuch* Latin, Greek, Italian, *and* French *Words, as generally occur in Muſic.*

A.

Adagio, very ſlow.
A Bene Placito, at Pleaſure.
Accent, a certain Modulation of the Sounds, to expreſs the Paſſions, either by a Voice naturally, or artificially by Inſtruments.
Accented Part of a Bar, is the Beginning of the firſt Half, of the Bar, and the Beginning of the latter Half of a Bar, in Common Time, the ſecond and fourth part of the Bar being unaccented; and the Beginning of the firſt Part of a Bar, and the Beginning of the third Part of a Bar in Triple Time, the ſecond Part being unaccented.
Ad Libitum, if you pleaſe.
Affetuoſo, tenderly.
Allegro, very quick,
Allegro ma non Preſto, briſk and lively, but not too faſt.
Andanta, diſtinctly.
Appoggatura, ſmall intermediate Notes, preparative to a Shake, &c. and are ſupernumery to the Time.

B.

Binary Meaſure, Time that is equally beat down and up.
Brilliant, briſk, airy, gay and lively.

C.

Cadence, a Cloſe, the End of a Strain.
Canon, a perpetual Fugue.
Cantata, a Song in an Opera Stile.
Chorus, full, all Parts.
Concertos, Pieces of Muſic for Inſtruments.

D.

Da Capo, begin again and end with the firſt Strain.
Diapaſon, an Octave or Eighth.
Diapente, a Fifth.
Diateſſaron, a Fourth.
Ditone, a Third,
Dominant of a Mode, a Concord to the Final.

E.

Encore, to repeat, &c.
Euphony, a ſmooth Running of Words.

F

Forte, loud.
Finis, the End.
Fugue, to fly or chace, &c. as when two or more Parts fly or chace each other in the ſame Point.

G.

Gamut, the firſt Note in the Scale of Muſic, alſo the Scale itſelf.
Gavot, an Air, always in Common Time.

H.

Hallelujah, praiſe the Lord.

I.

Index, the ſame as a Direct.
Interludes, played on the Organ between the Verſes in Pſalm Tunes.

K.

Key, a certain Tone, or End of a Tune.

L.

Largo, Slow.
Ledger Lines, additional Lines added to the Staff of the Five Lines, either above or below, as occaſion requires.
Lyre, a Harp.

M.

Major, Greater.
Minor, Leſſer.
Melody, the Air or Church-tune in Pſalmody.

N.

N.

Nonupla, a Jigg.

O.

Ode, a kind of Song.
Overture, played before the Concert begins.

P

Piano, Soft.
Prelude, an extempory Air.

Q.

Quarto, four Parts,
Quinque, five Parts,

R.

Recitative Muſic, a Sort of Singing that come near to the pronunciation of the Words.
Ripieno, full.

Ritornello, a ſhort Air or Symphony.

S.

Sackbut, a large Trumpet.
Semitone, half a Tone.
Seſquialtera, a Treble Octave.
Solo, alone.
Subito, quick.

T.

Tacit, Silent, to reſt.
Thorough Baſs, the Inſtrumental Baſs, which is figured for the Organ, Harpſichord &c.

V.

Vigoroſo, with Vigor.
Vivace, briſk.
Volti, turn over.
Voluntary, an Extempory Air or Prelude, played on the Organ, immediately after the Reading Pſalms.

ABBREVIATIONS.

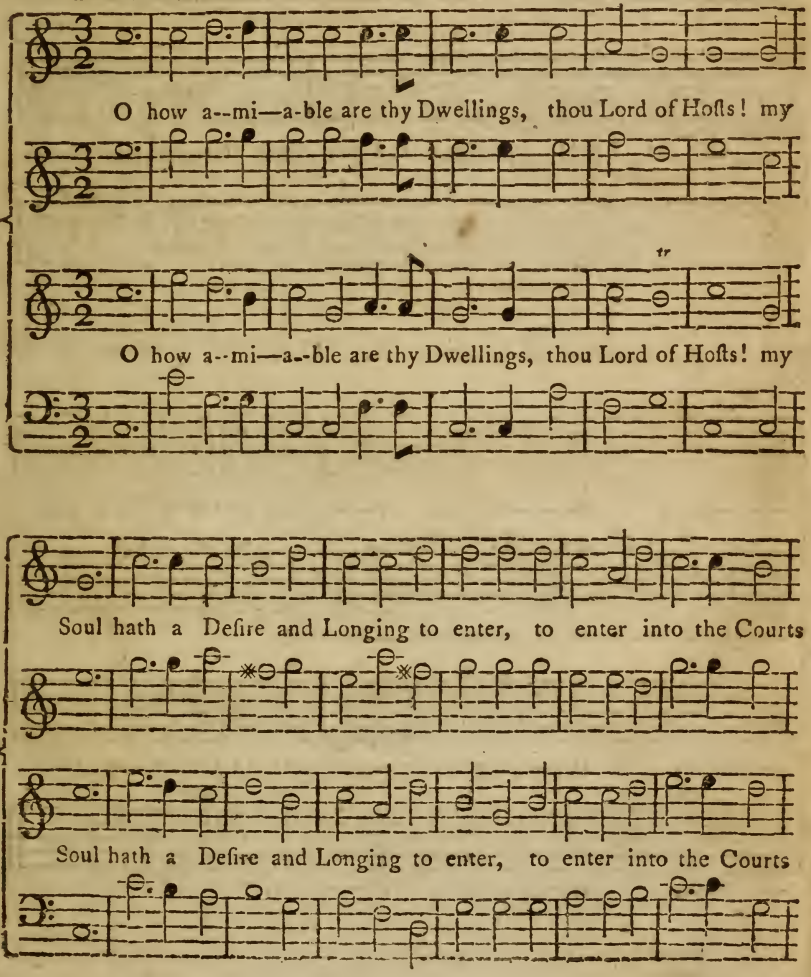
Ex. Gr. (Exempli Gratia) as for Example.
i. d. (id eſt) that is.
N. B. (Nota Bene) note well.
P. S. (Poſt Script) after Writ.
Viz. (Videlicet) } to wit, that is to
Sc. ſs. (Scilicet) } ſay.
V. (Vide) ſee.
Vide infra, ſee below.
&c. (et cætera) and the reſt.

A N T H E M S,

IN FOUR PARTS.

ANTHEM I. *Taken out of the* 84*th* PSALM.

Full Chorus.



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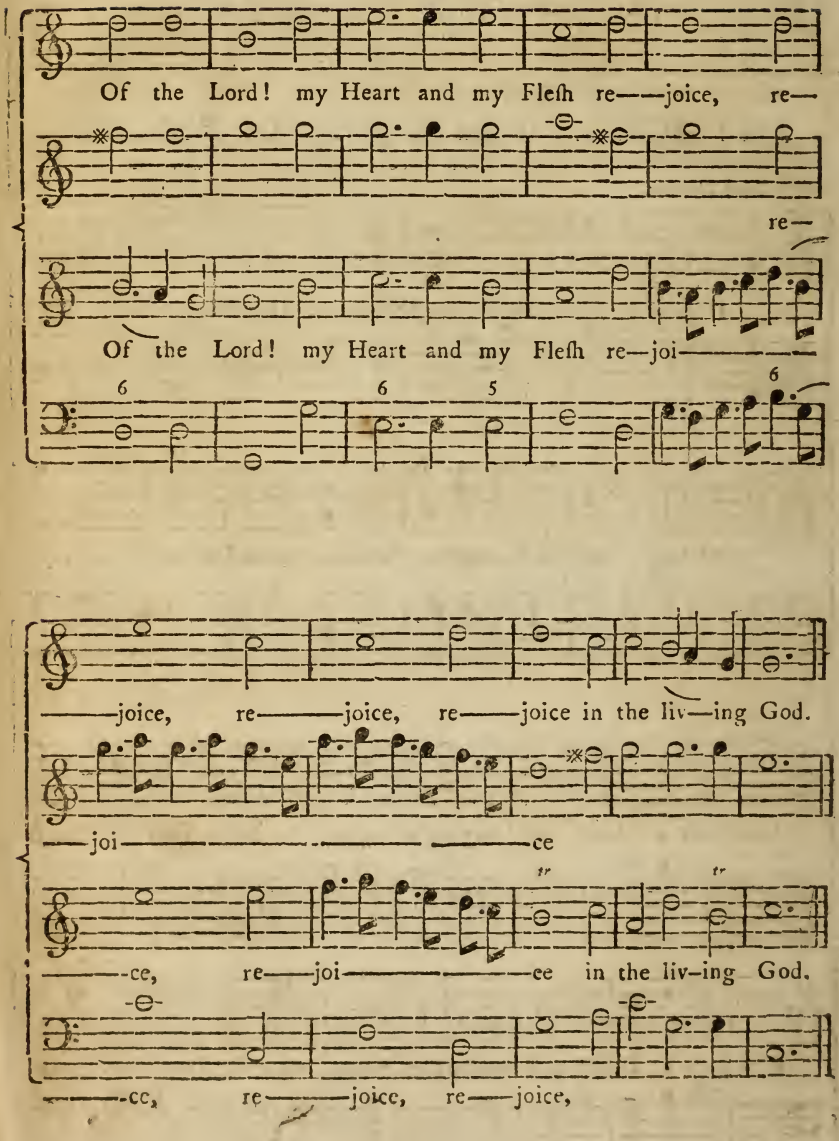

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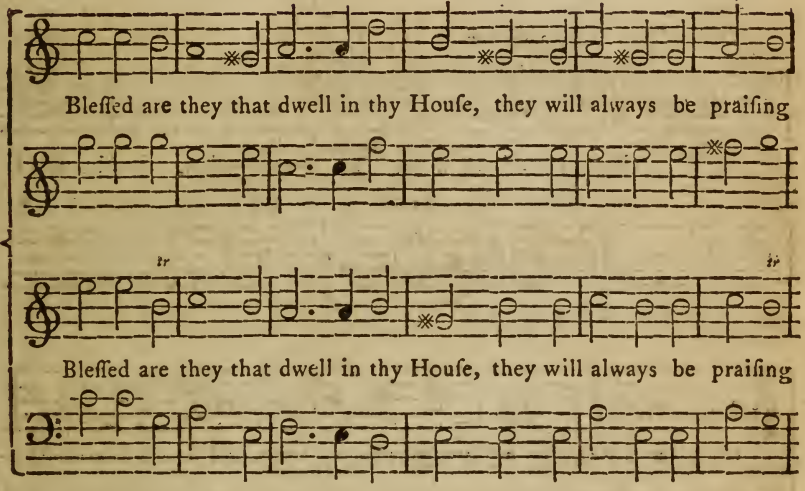
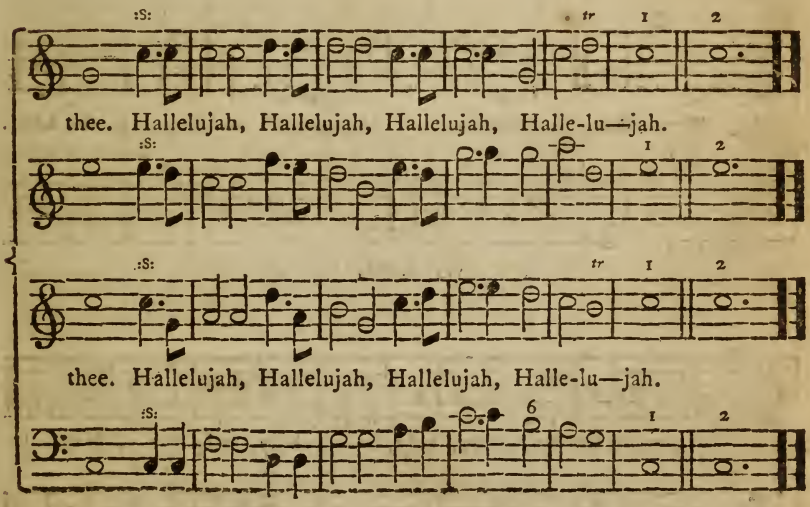
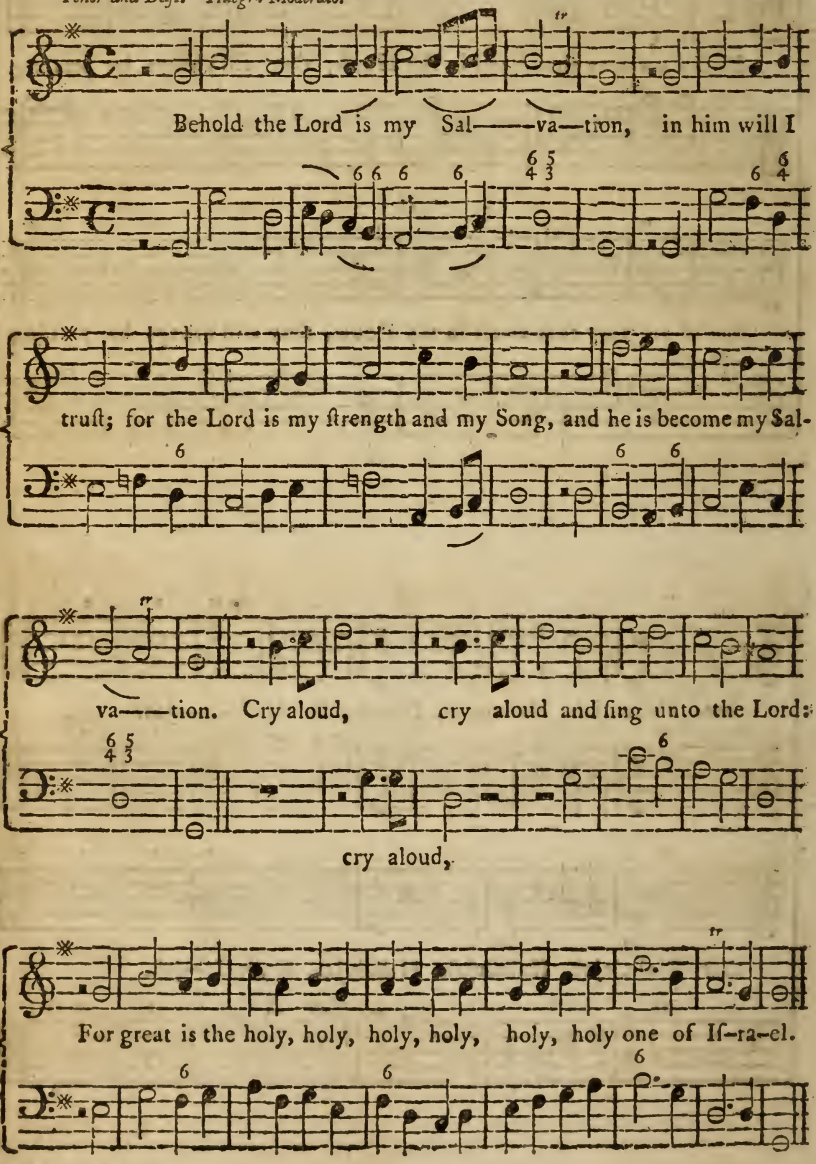

Bleſſed are they that dwell in thy Houſe, they will always be praiſing
Bleſſed are they that dwell in thy Houſe, they will always be praiſing


thee. Hallelujah, Hallelujah, Hallelujah, Halle-lu—jah.
thee. Hallelujah, Hallelujah, Hallelujah, Halle-lu—jah.

ANTHEM II. *Taken out of the 12th Chapter of* Iſaiah.

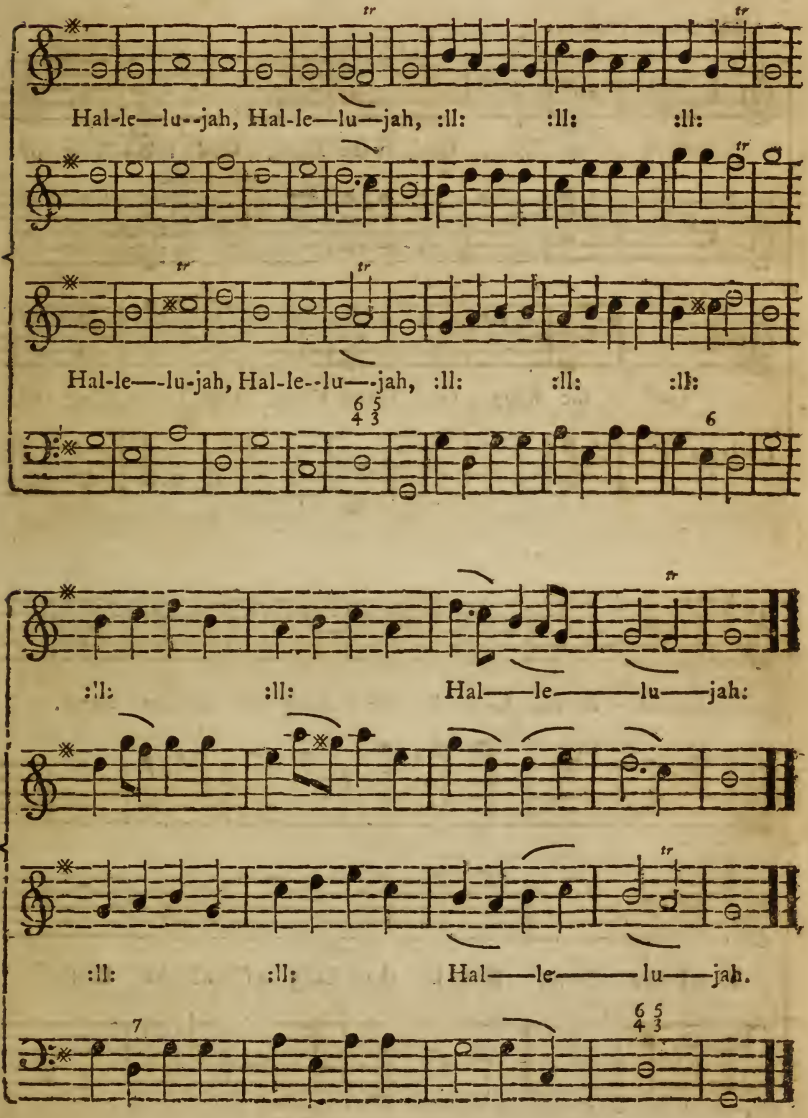
Tenor and Baſs. Allegro Moderato.



HALLE-

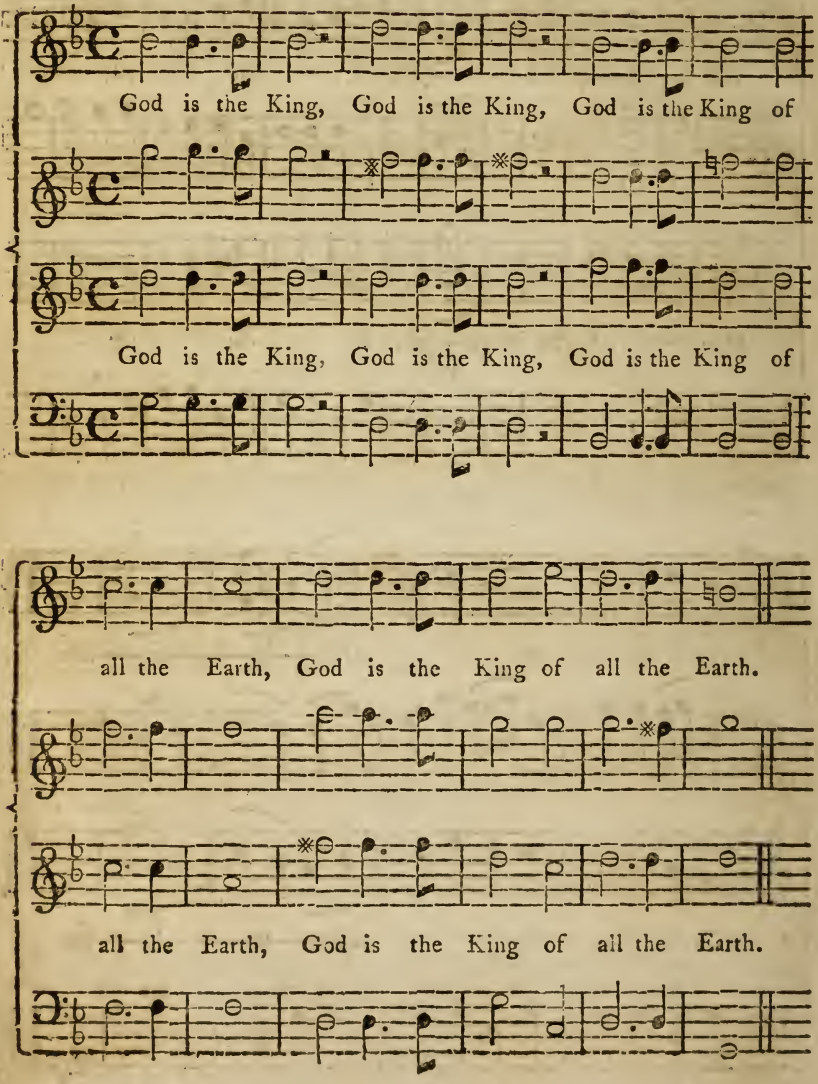
HALLELUJAHS.

Full Chorus. Allegro Moderato.



ANTHEM III. *Taken out of the* 47th *and* 48th Pſalms.

Full Chorus. Andante.



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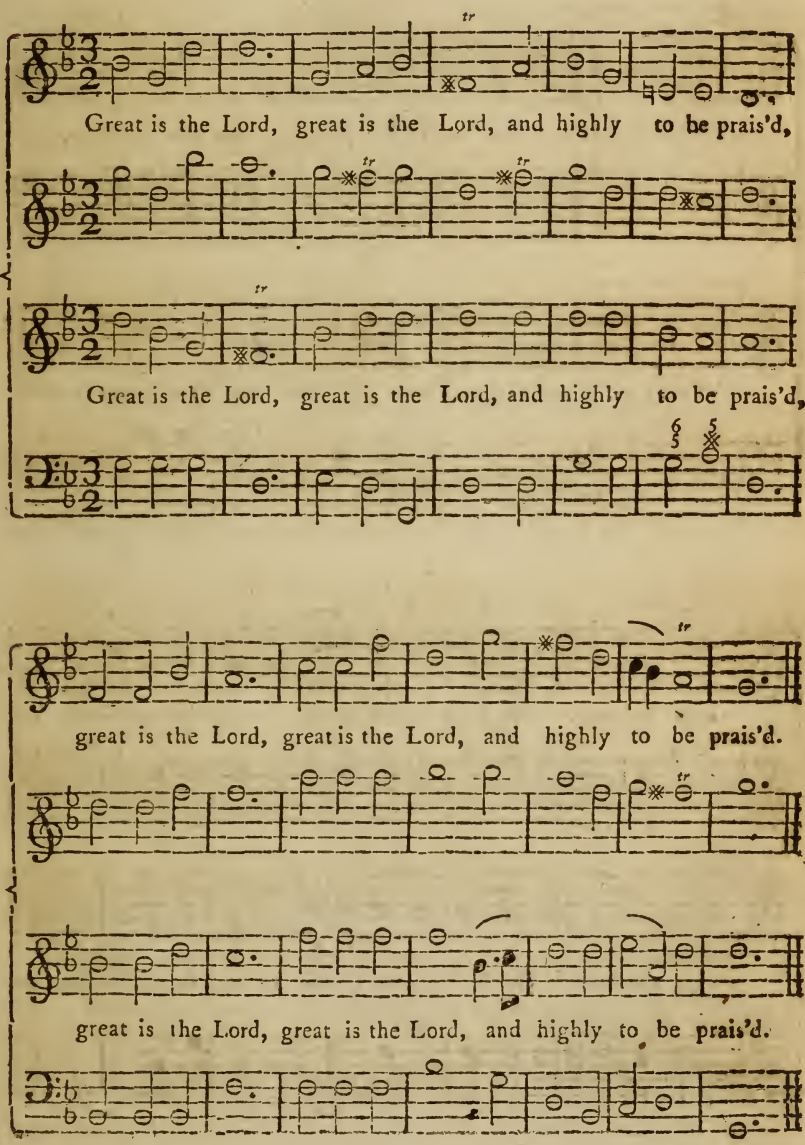

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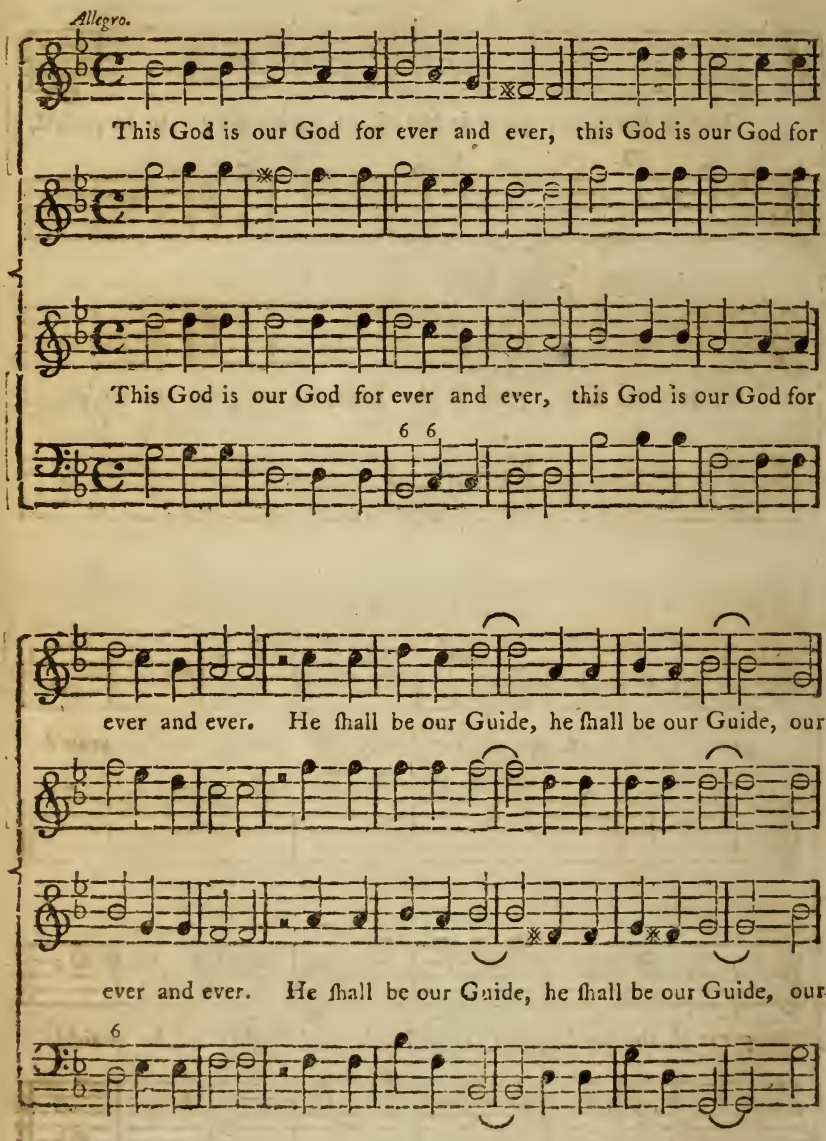

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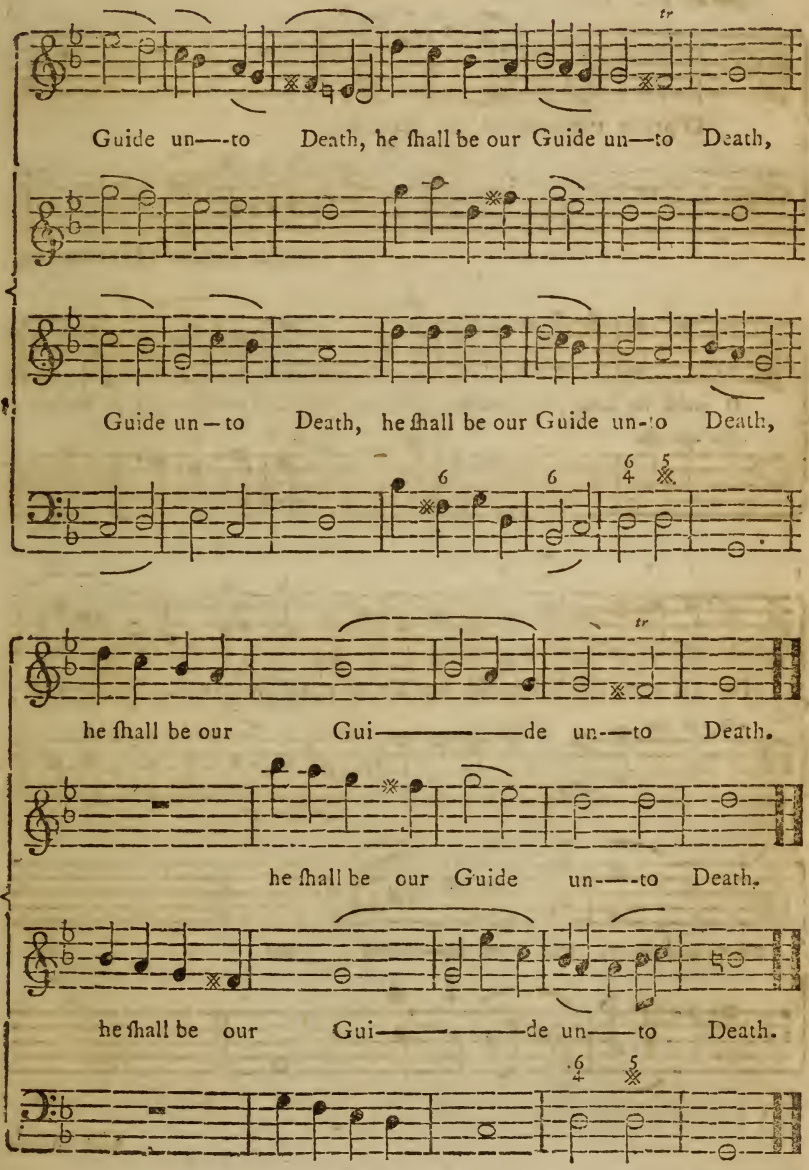
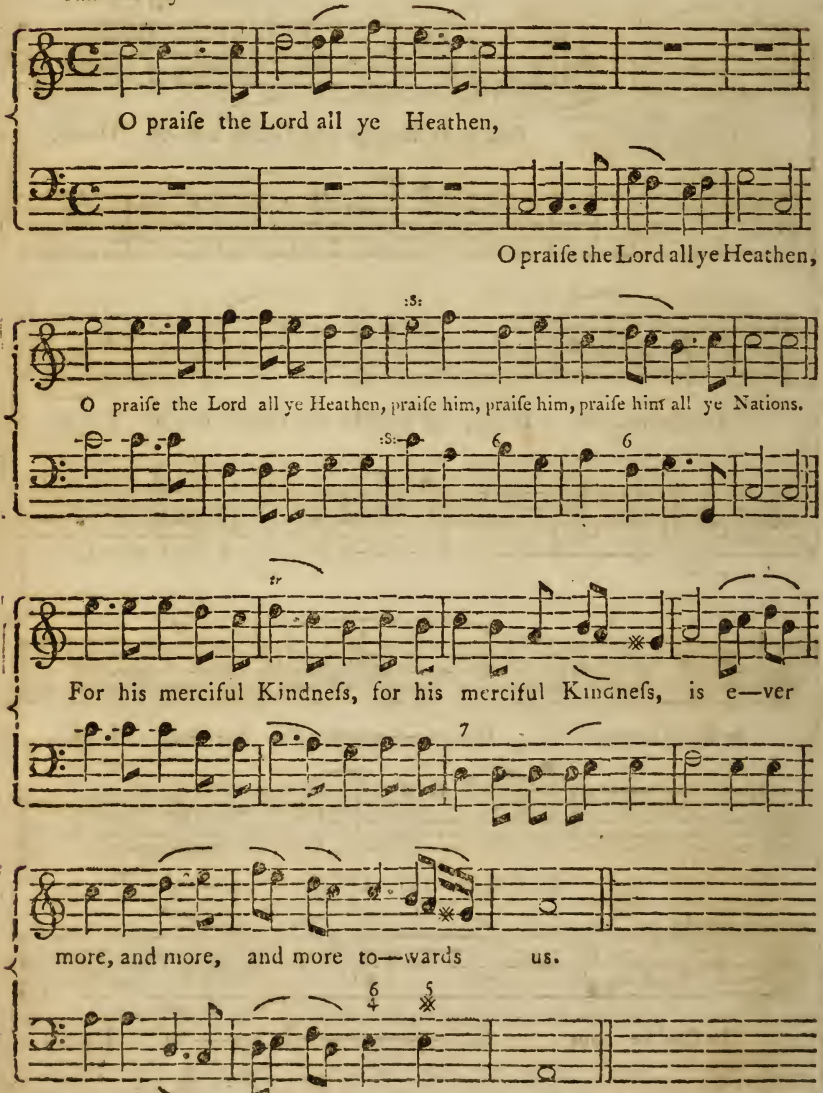

Guide un—to Death, he ſhall be our Guide un—to Death,
Guide un—to Death, he ſhall be our Guide un—to Death,
he ſhall be our Gui———de un—to Death.
he ſhall be our Guide un—to Death.
he ſhall be our Gui———de un—to Death.

ANTHEM IV. *Taken out of the* 117*th* PSALM.

Tenor and Baſs. Vivace.



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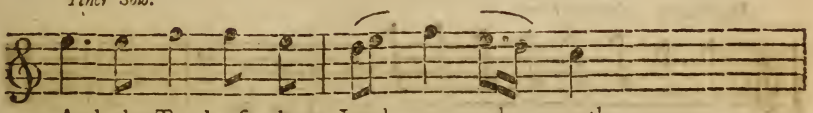
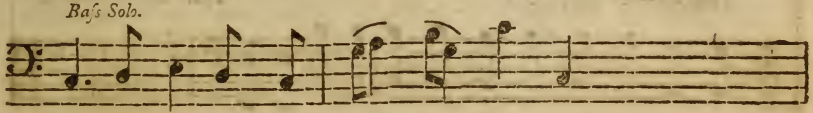
Continued.

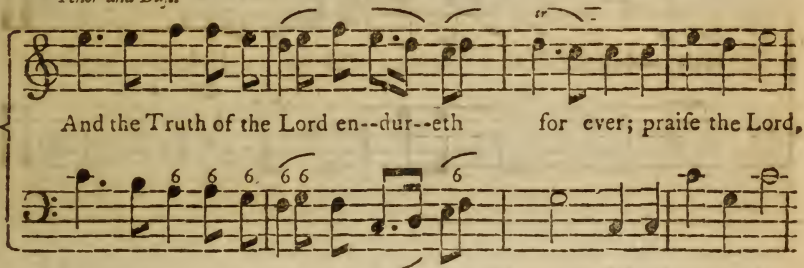
Tenor Solo.

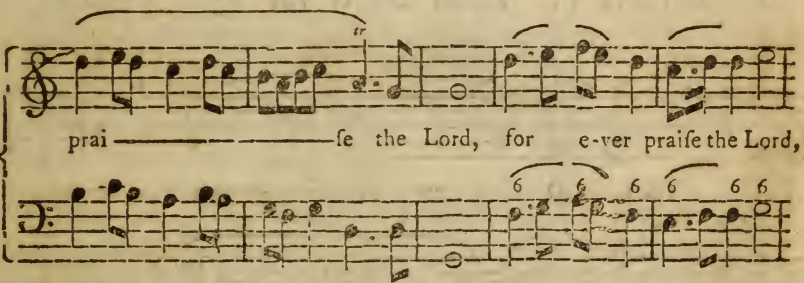


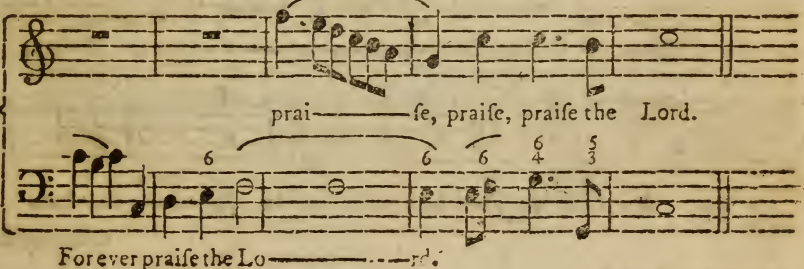
Baſs Solo.



Tenor and Baſs.

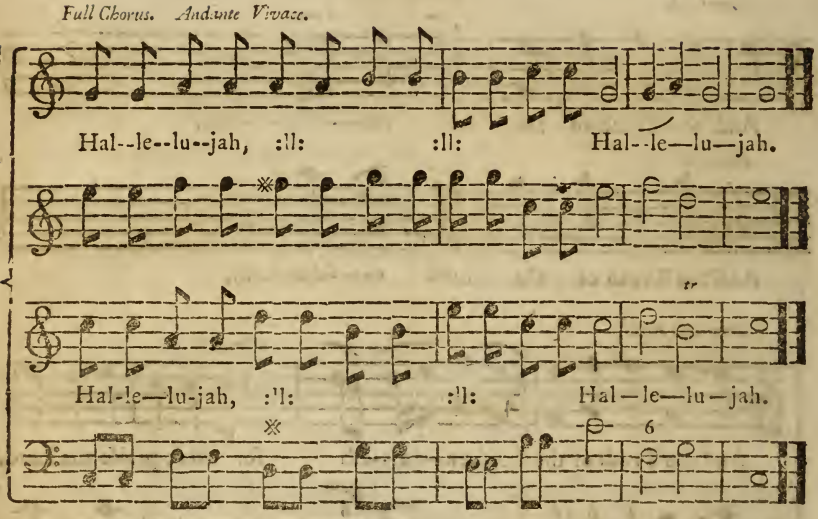






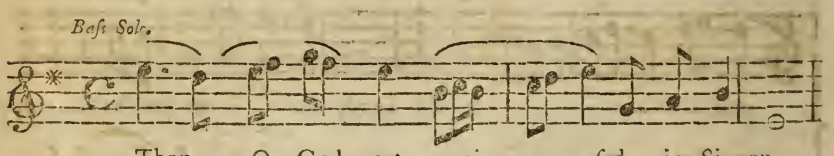
HALLELUJAHS.

Full Chorus. Andante Vivace.

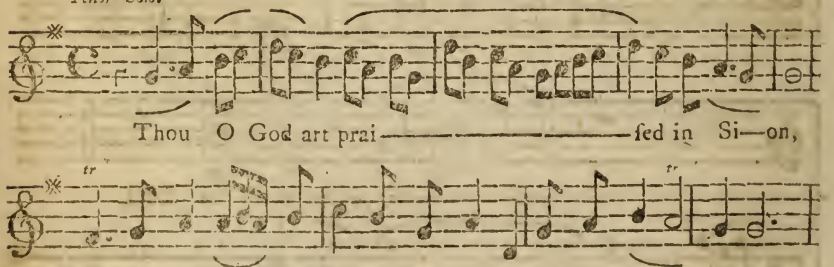


ANTHEM V. *Taken out of the* 65*th* PSALM.

Baſs Solo.



Tenor Solo.



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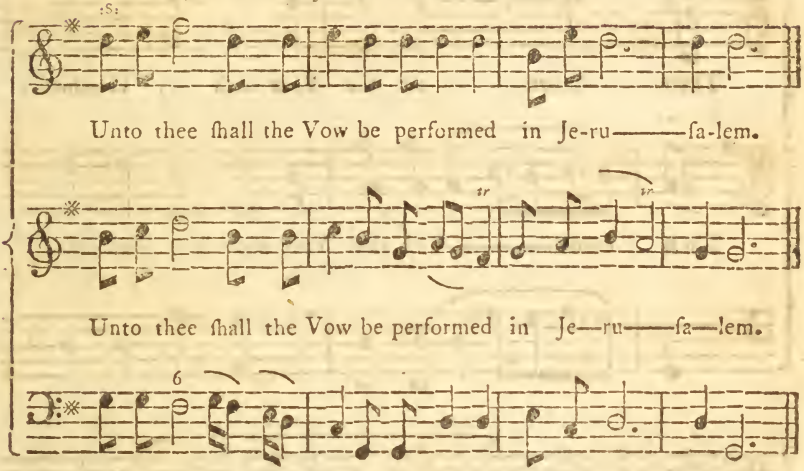
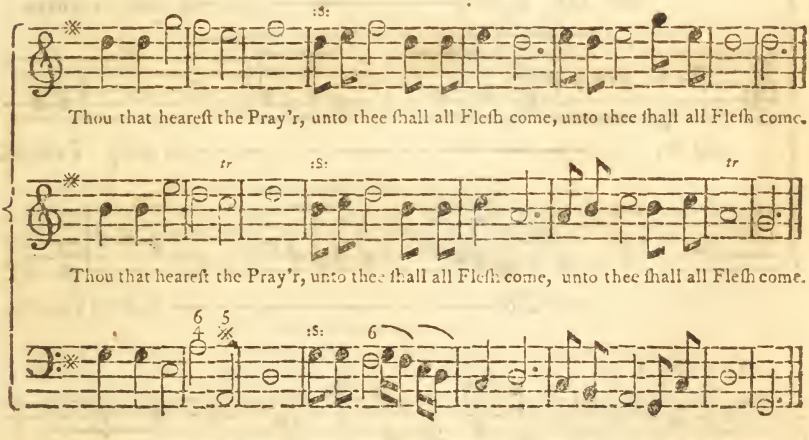
Continued.

Counter, Tenor and Baſs.





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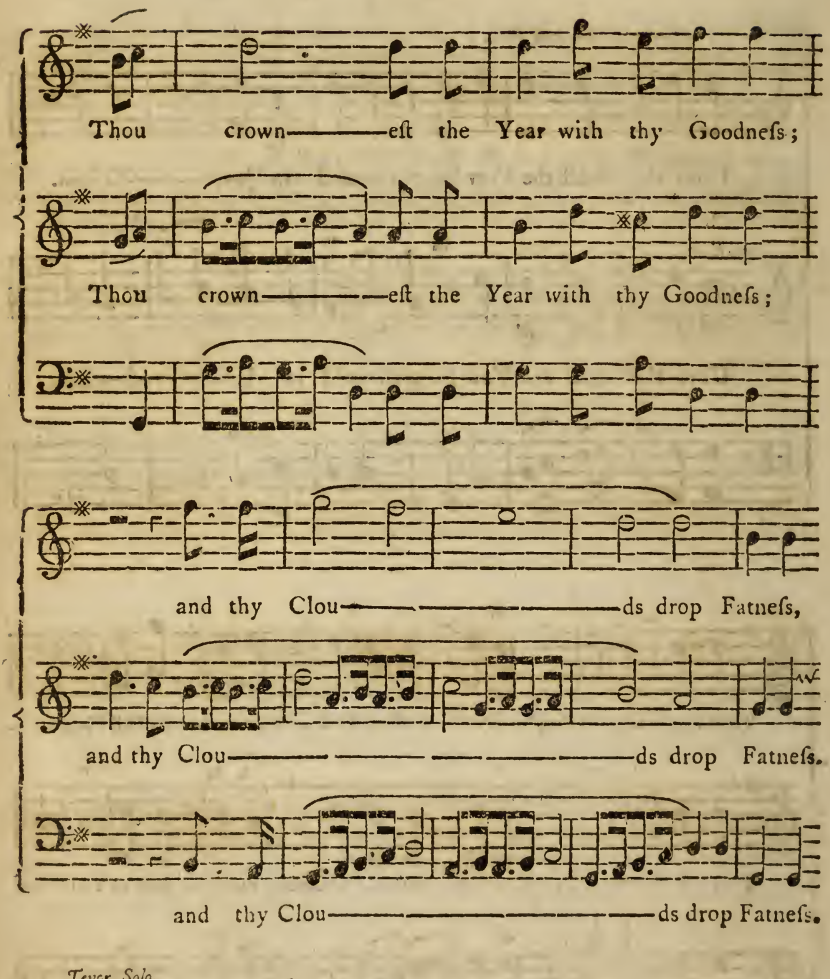

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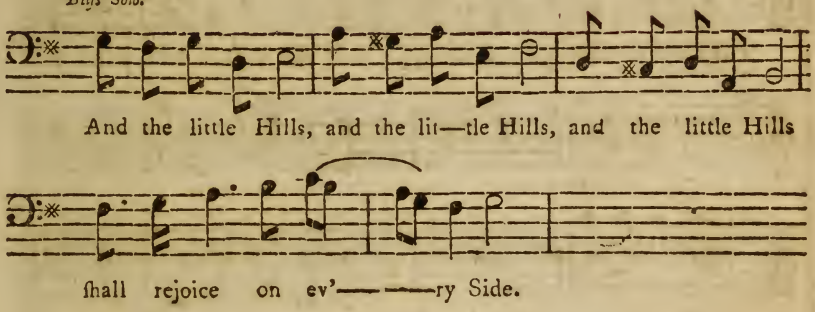
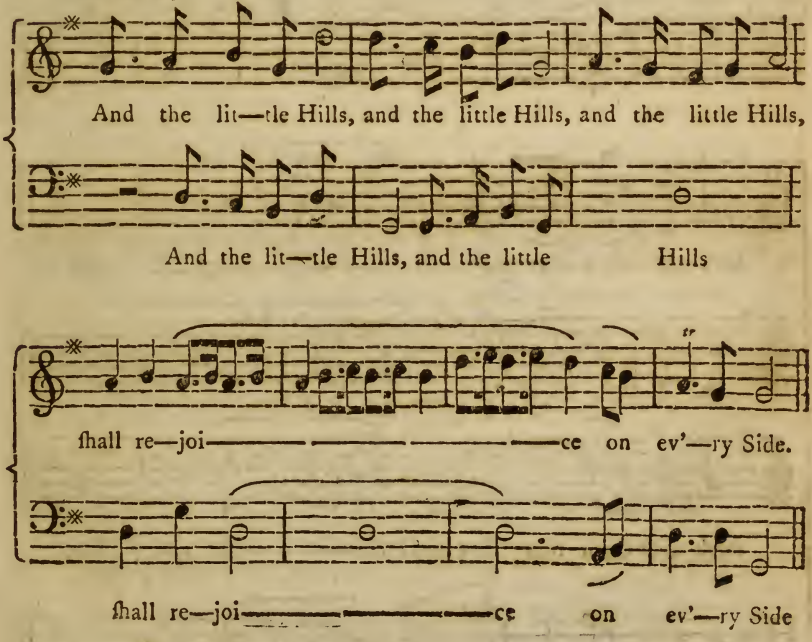
Continued.

Baſs Solo.



Tenor and Baſs.



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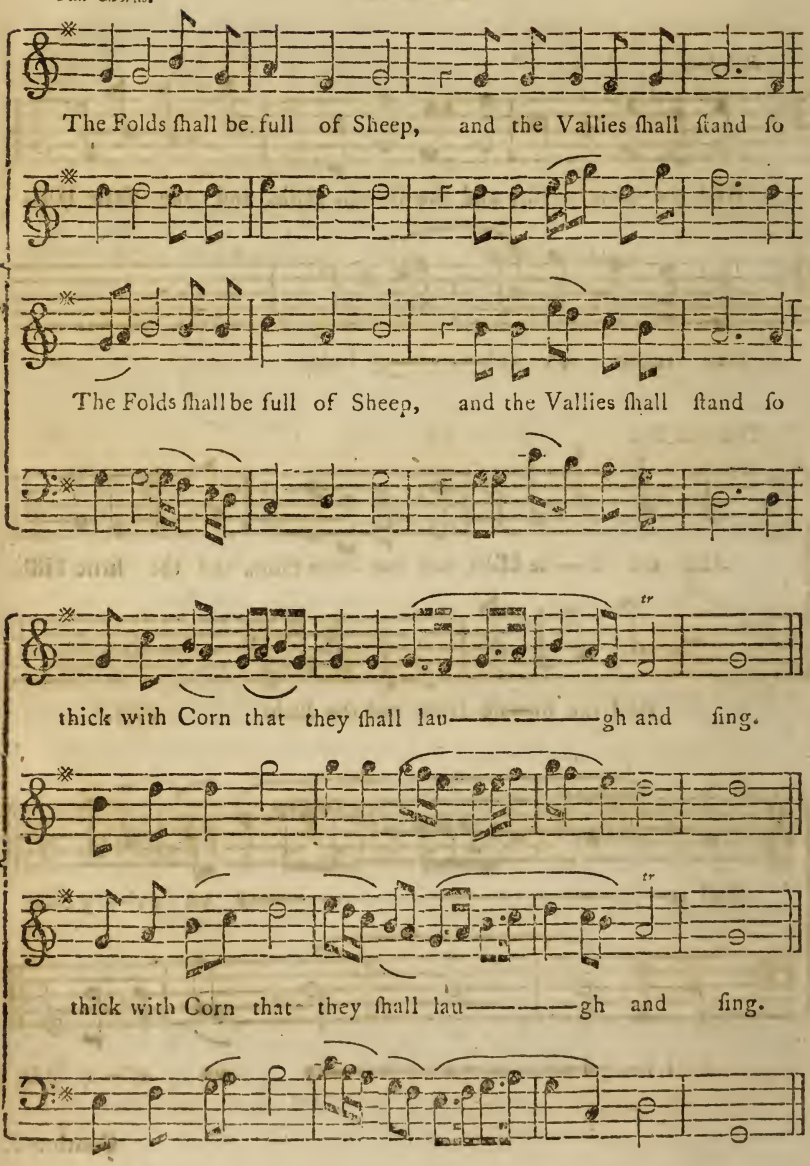
Continued.

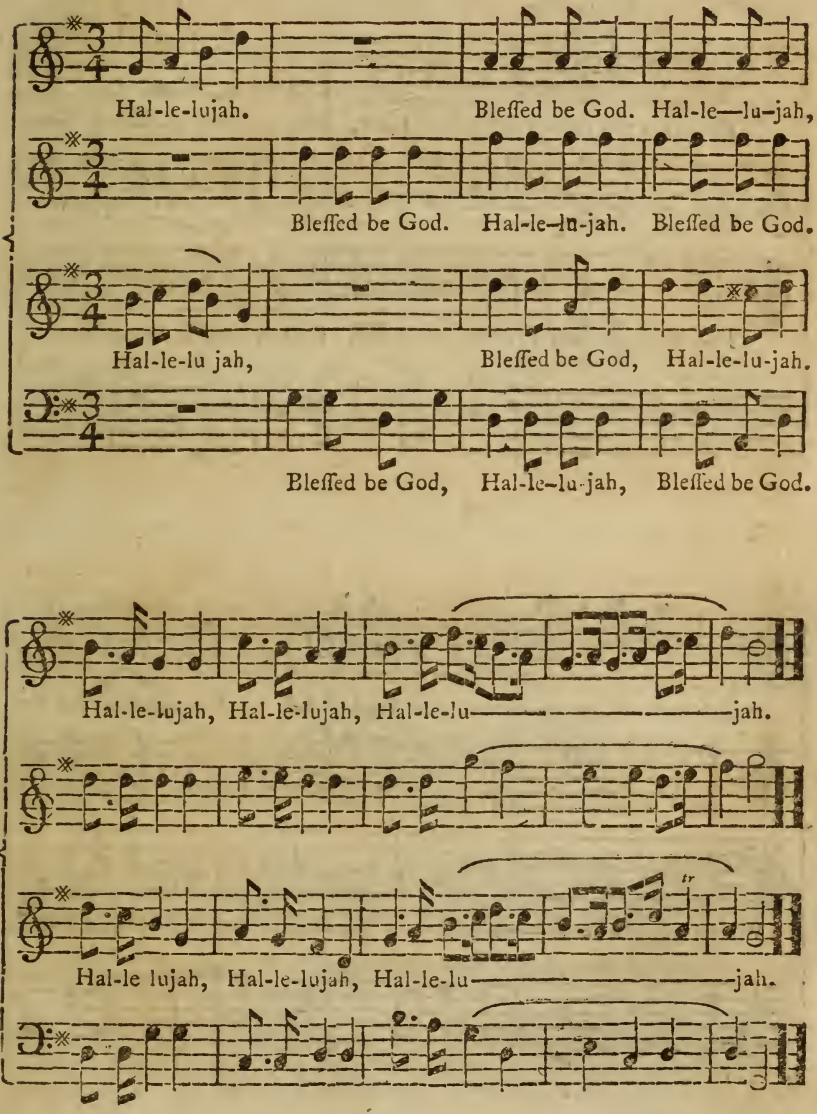
Full Chorus.



HALLE-

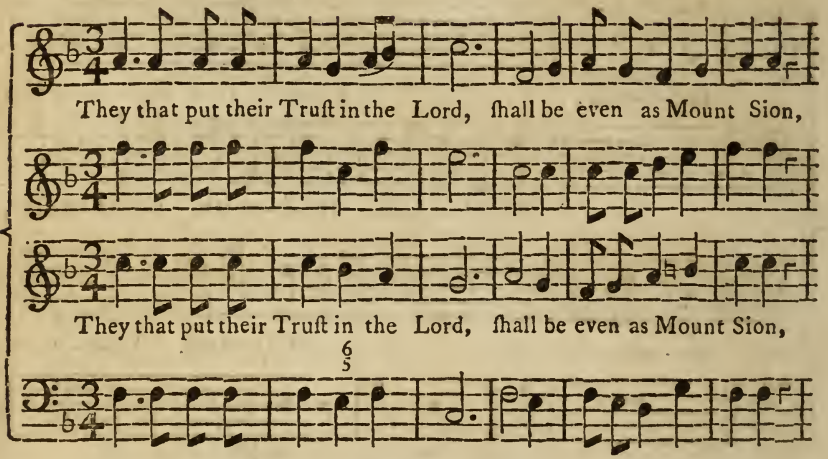
HALLELUJAHS.

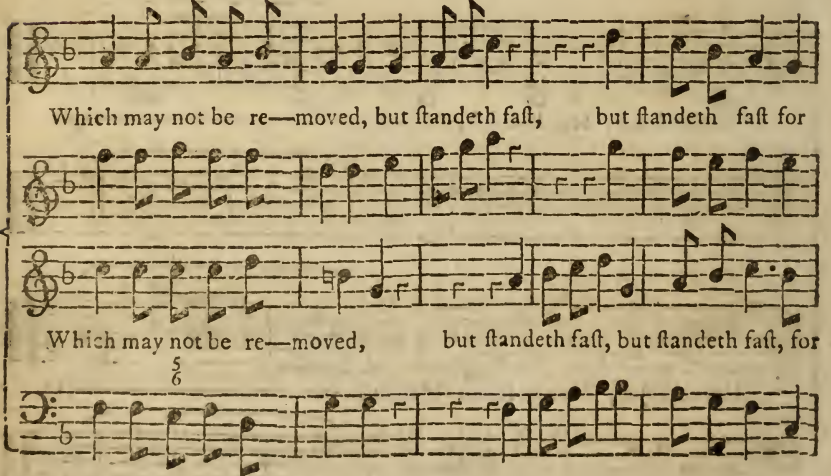
Full Chorus.



ANTHEM VI. *Taken out of the* 125*th* PSALM.

Full Chorus. Andante Vivace.





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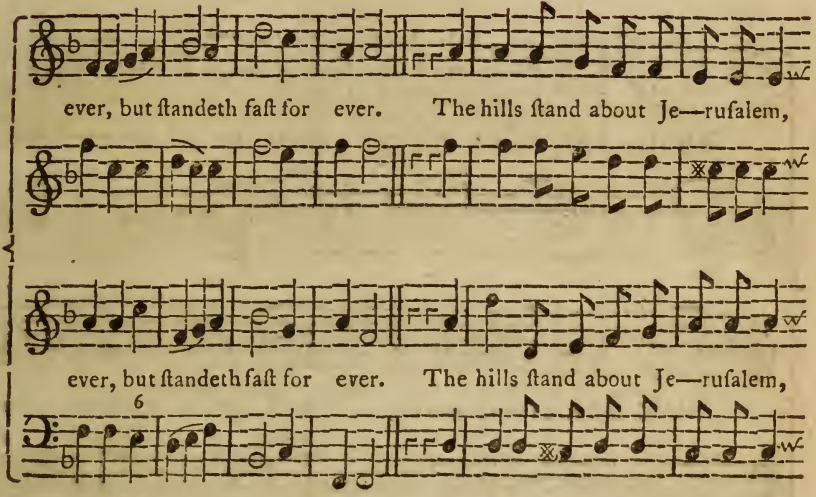
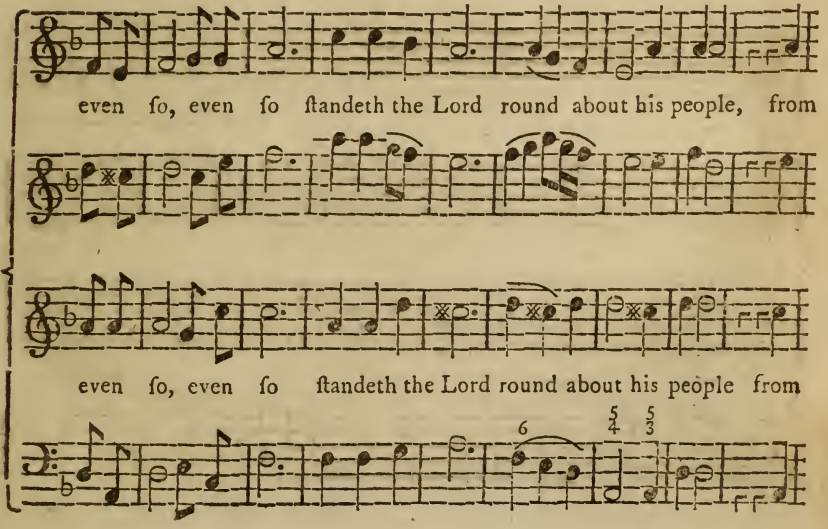
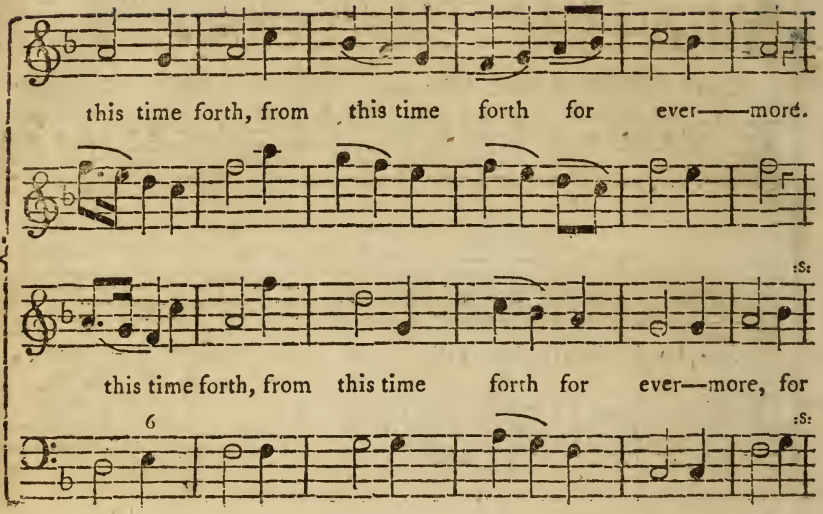
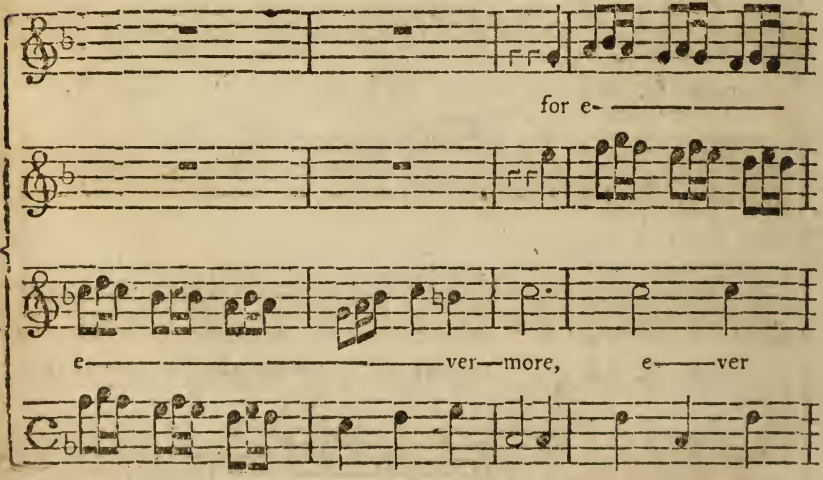

ever, but ſtandeth faſt for ever. The hills ſtand about Je—ruſalem,
ever, but ſtandeth faſt for ever. The hills ſtand about Je—ruſalem,


even ſo, even ſo ſtandeth the Lord round about his people, from
even ſo, even ſo ſtandeth the Lord round about his people from

Continued.





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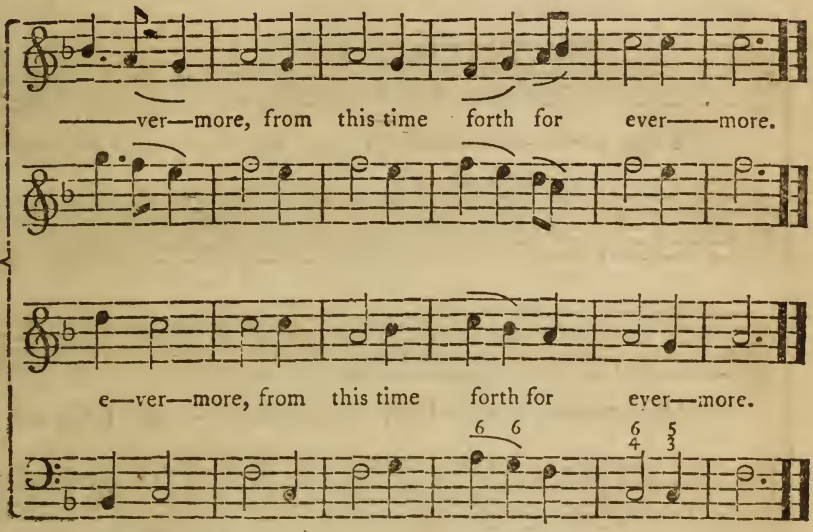
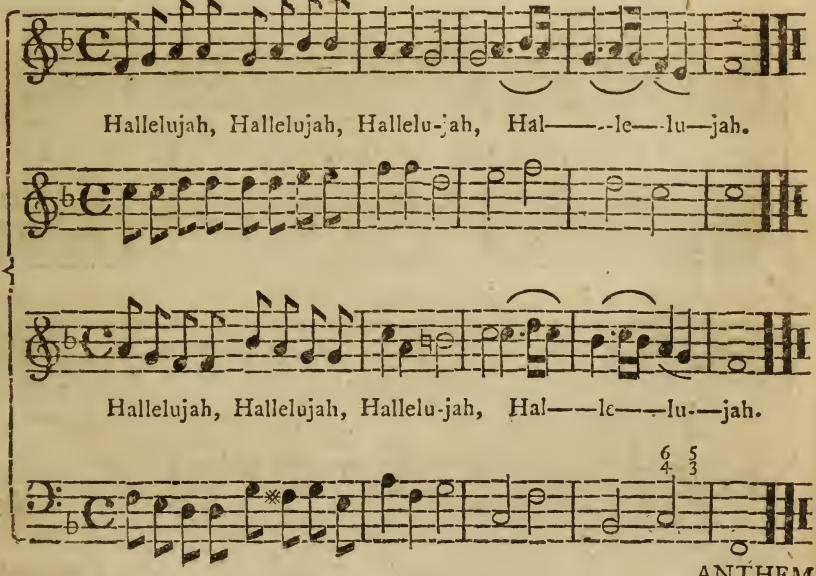
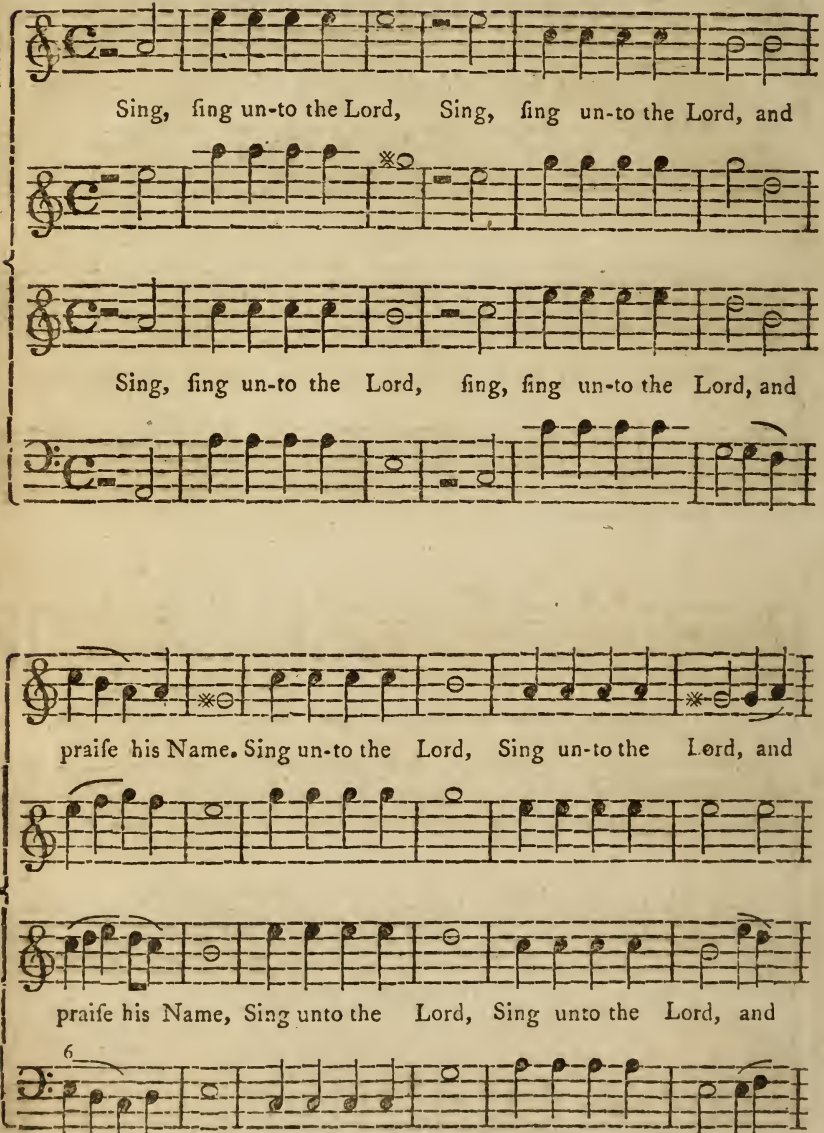

———ver—more, from this time forth for ever———more.
e—ver—more, from this time forth for ever—more.
e—ver———more.


Hallelujah, Hallelujah, Hallelu-jah, Hal———le—lu—jah.
Hallelujah, Hallelujah, Hallelu-jah, Hal——le——lu—jah.

ANTHEM VII. *Taken out of the* 96*th* PSALM.

Full Chorus. Andante Vivace.



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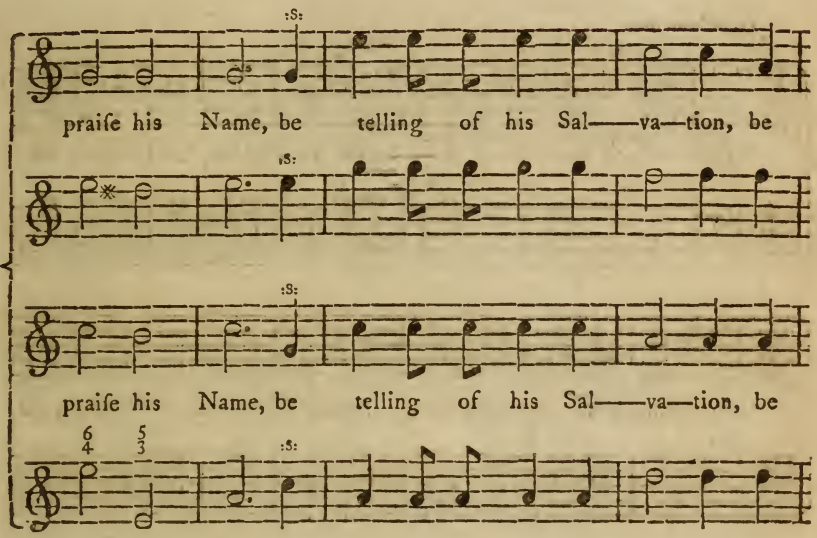

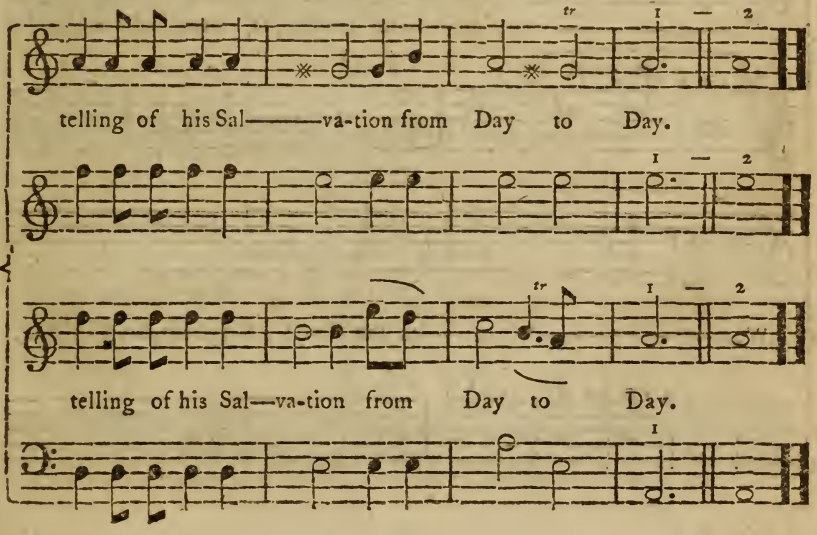

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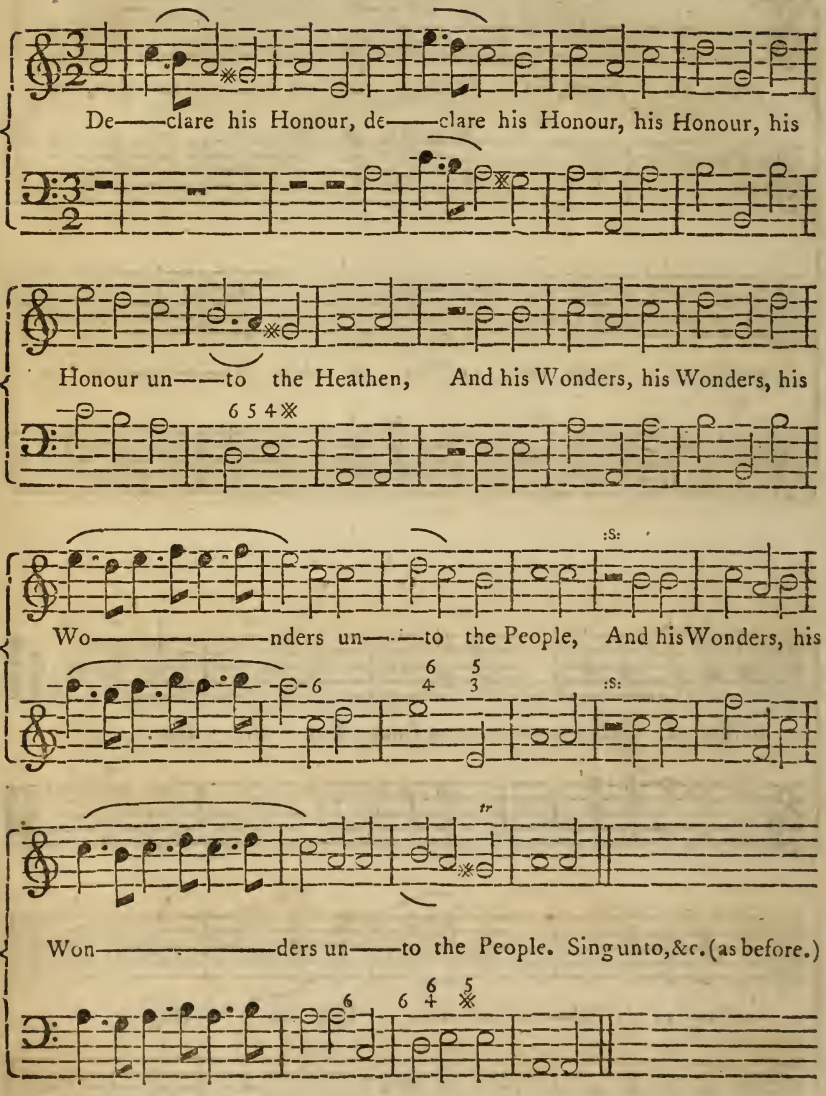
Continued.

Treble and Baſs.



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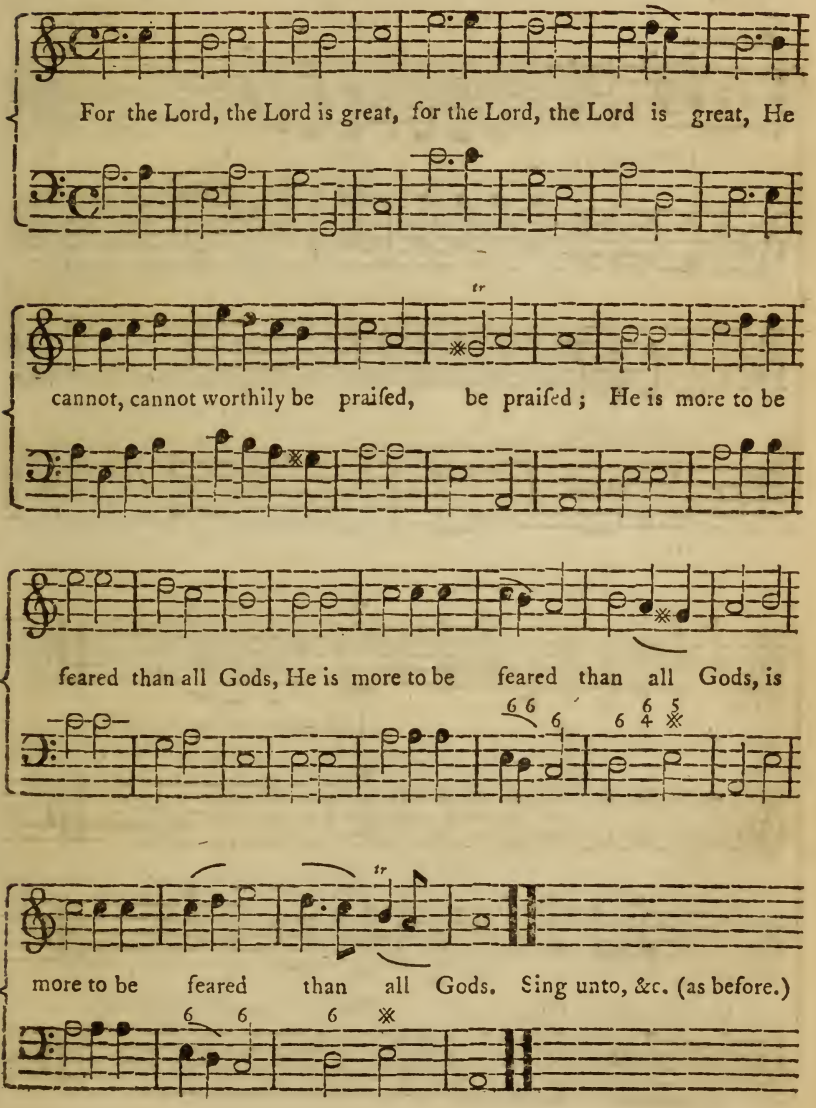
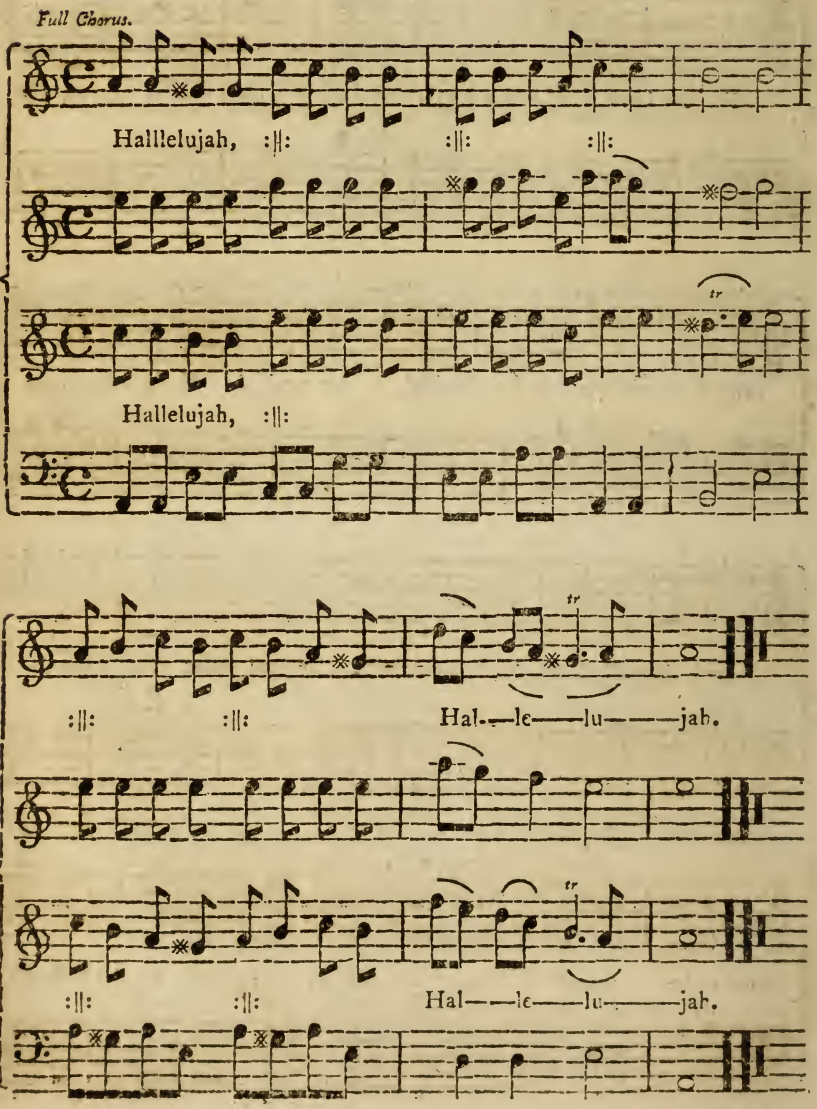
Continued.

Treble and Baſs.

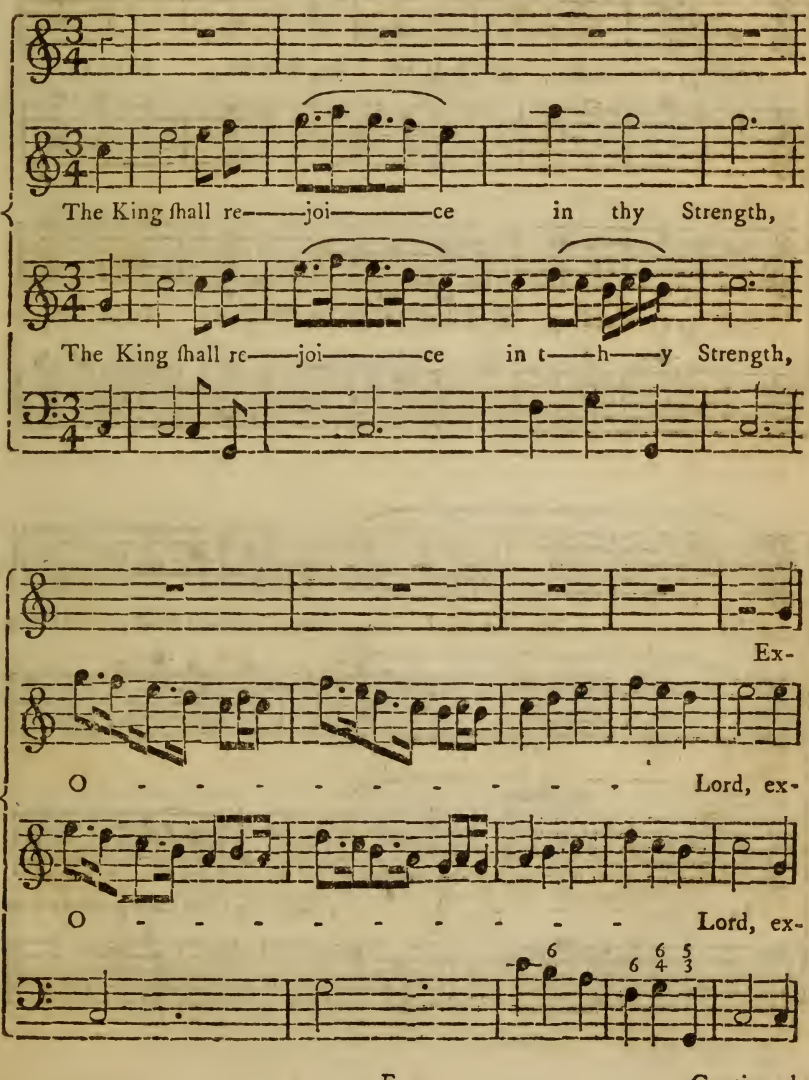


HALLELUJAHS.



ANTHEM VIII. *taken out of the* 21*ſt* PSALM.

Andante Vivace.



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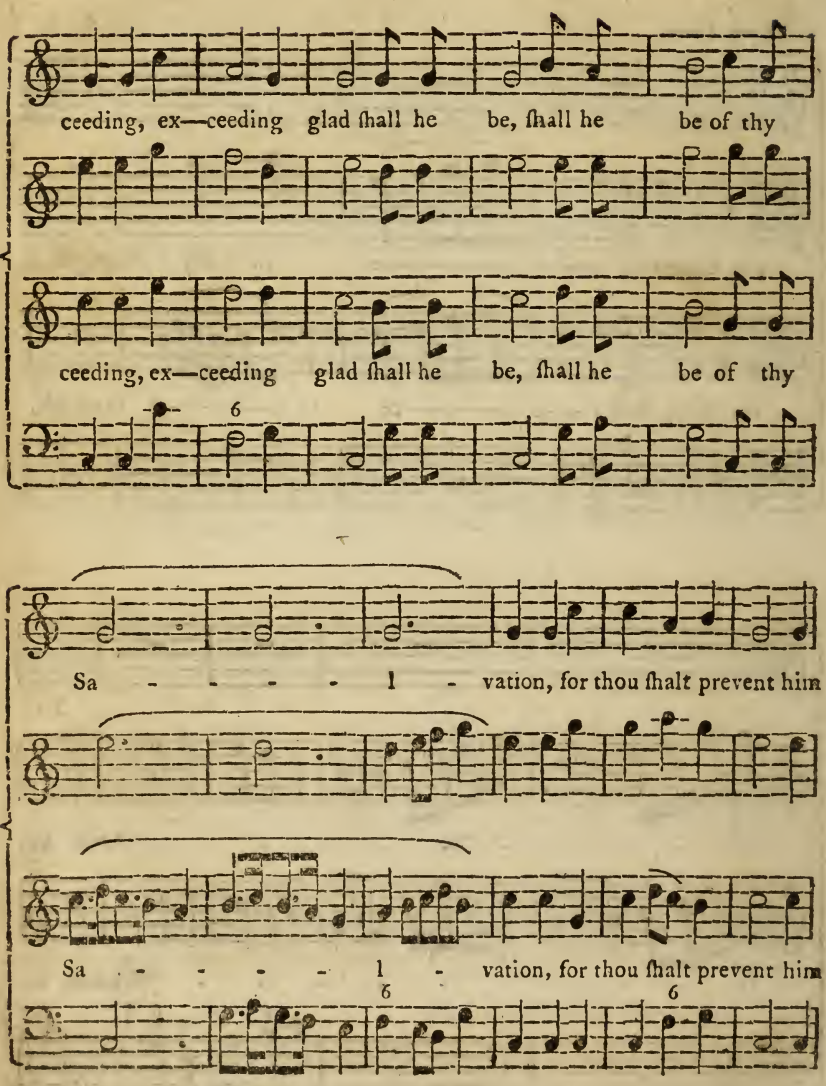

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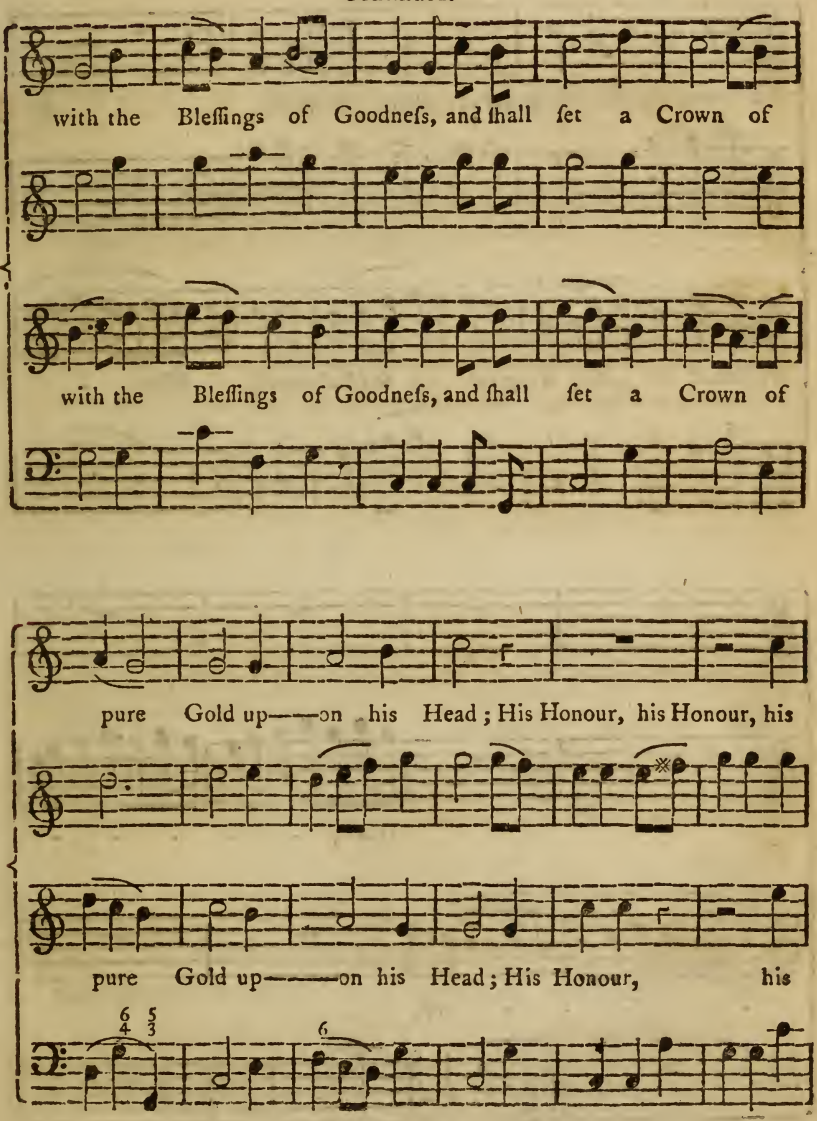

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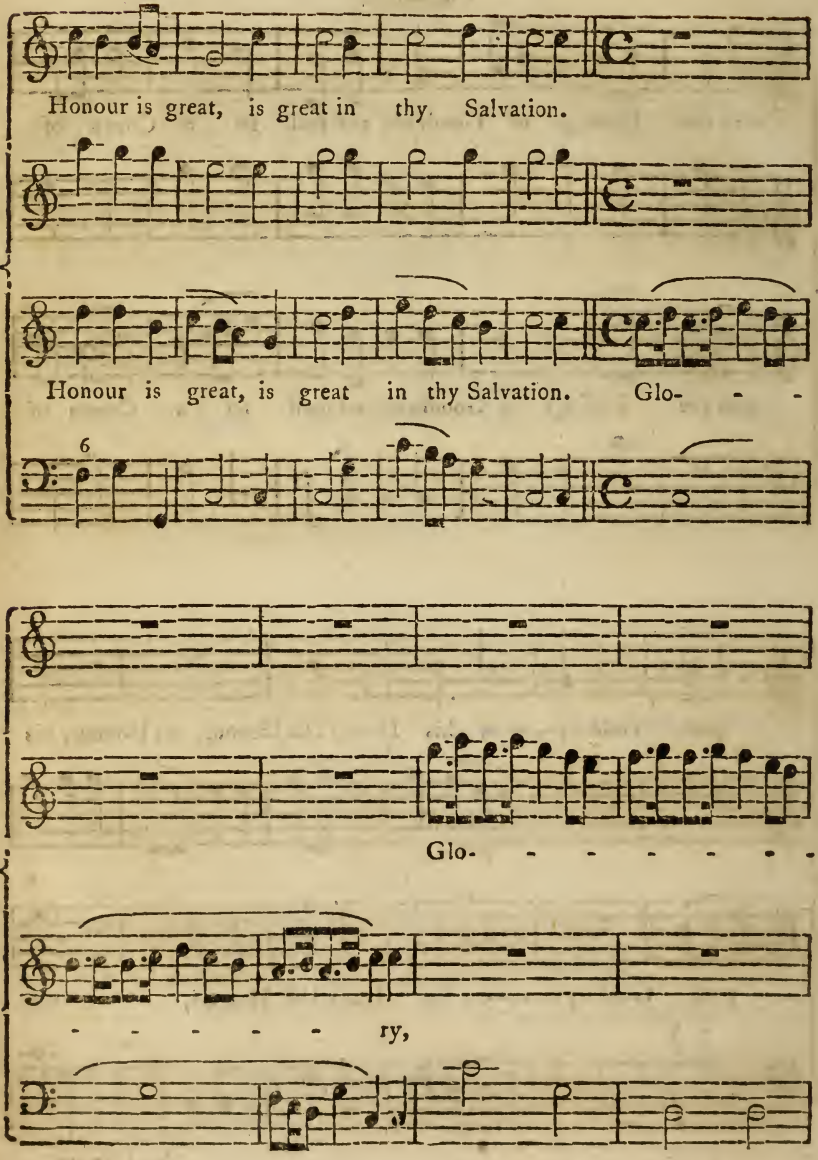

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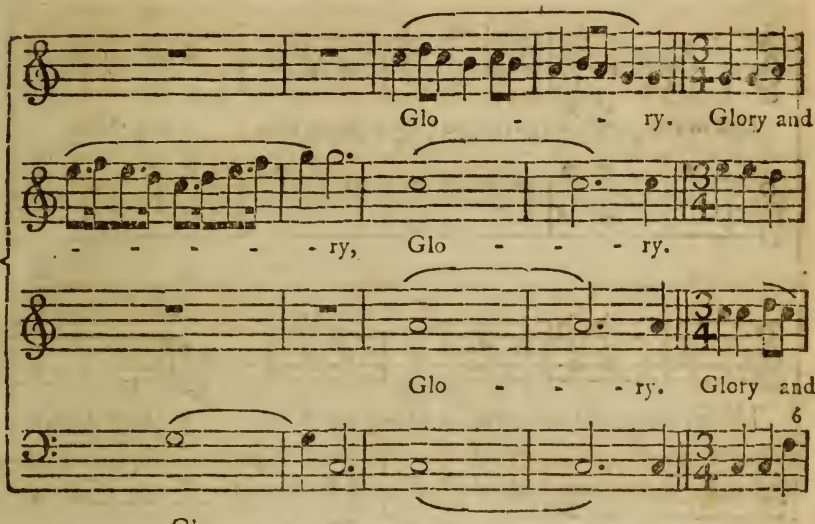

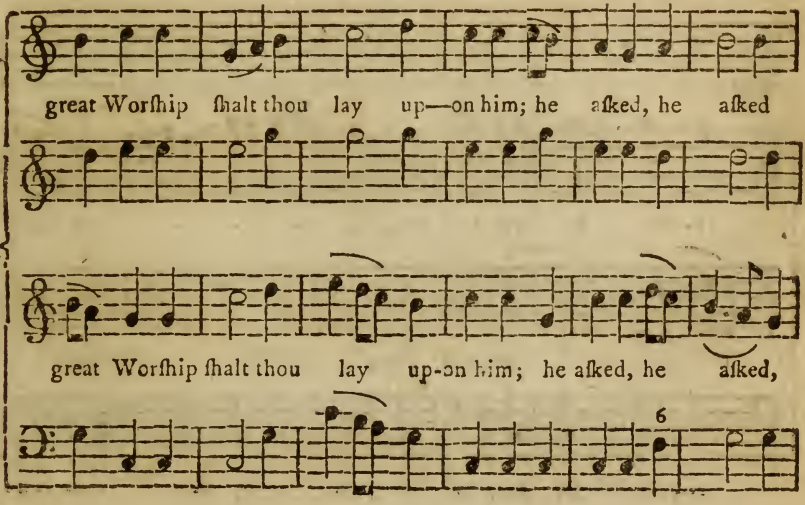

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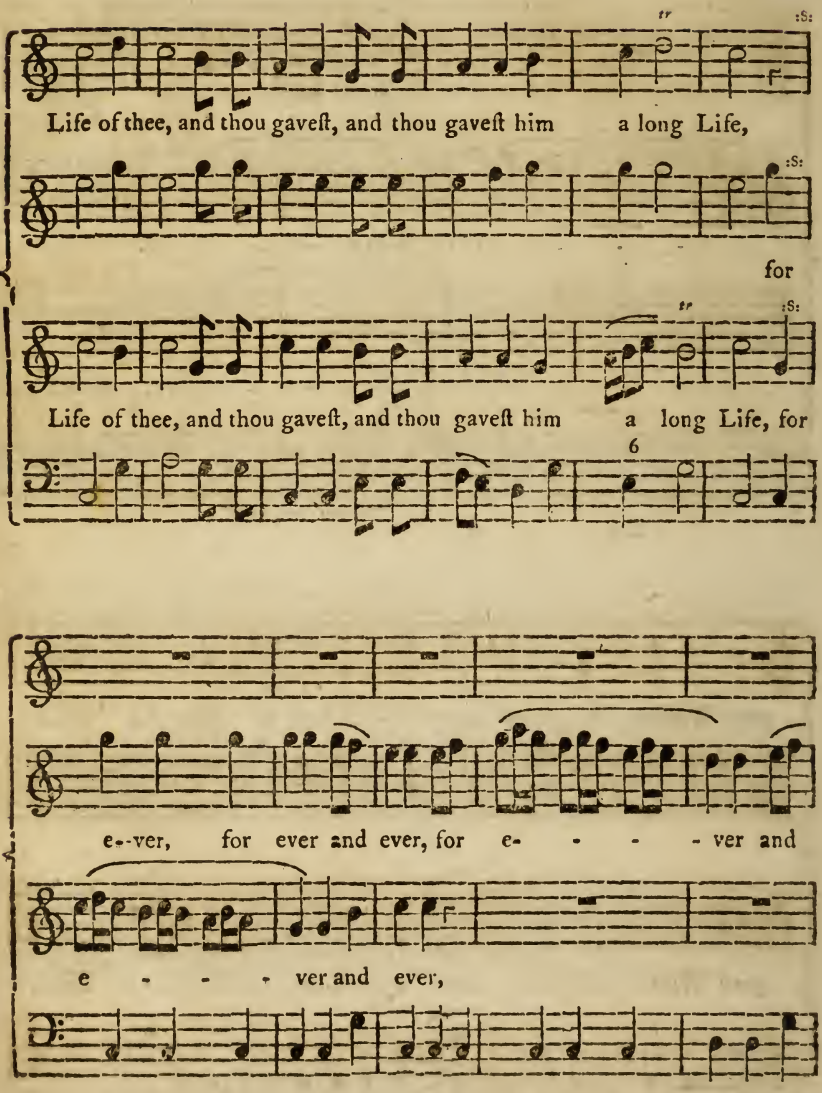

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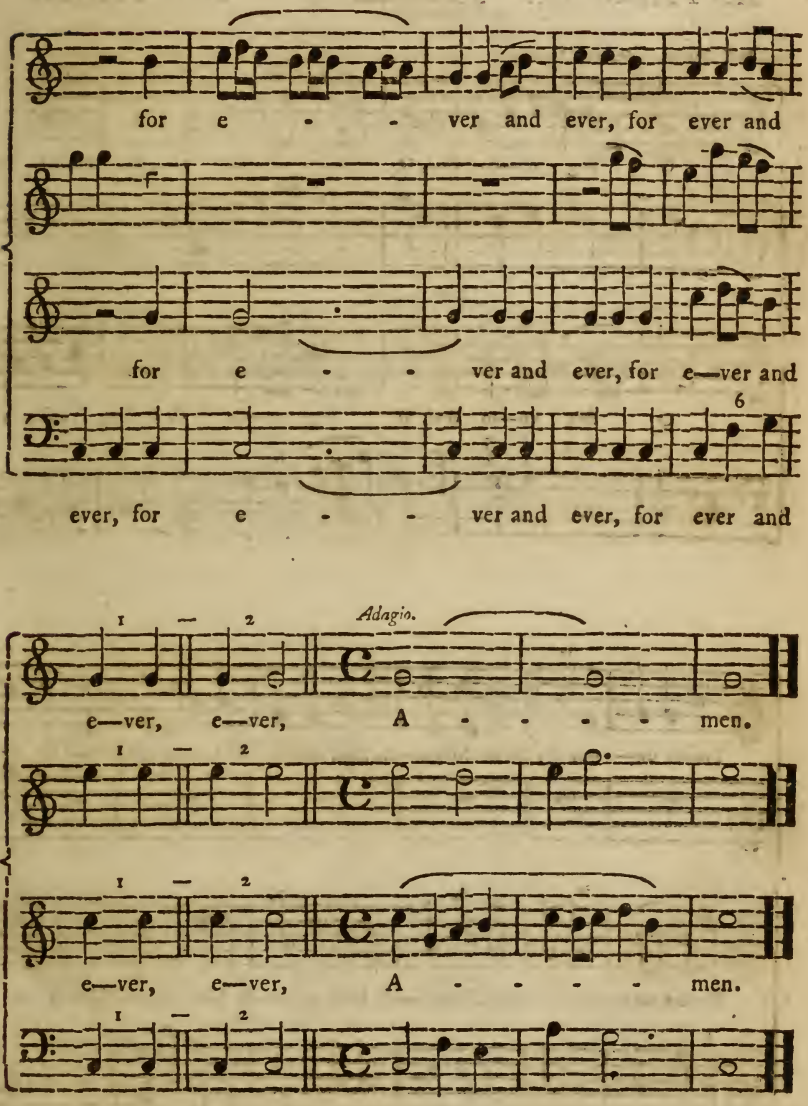
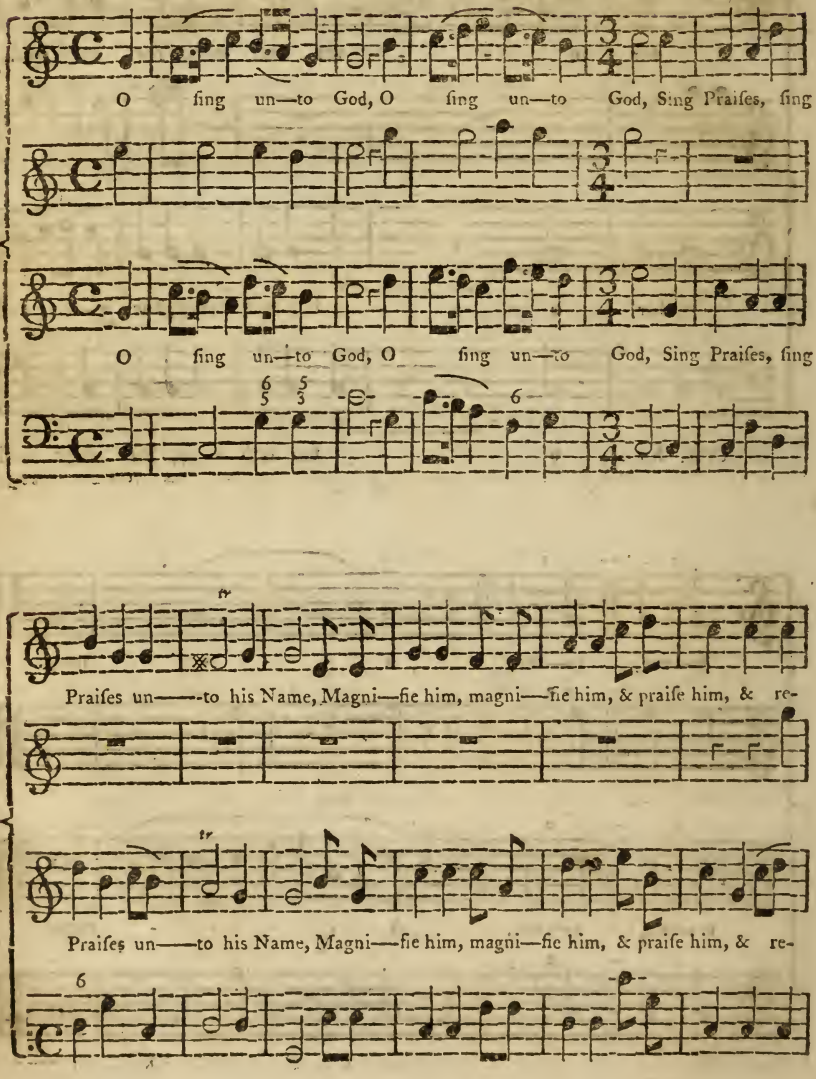

for e - - ver and ever, for ever and
for e - - ver and ever, for e—ver and
ever, for e - - ver and ever, for ever and
Adagio.
e—ver, e—ver, A - - - - - men.
e—ver, e—ver, A - - - - - men.

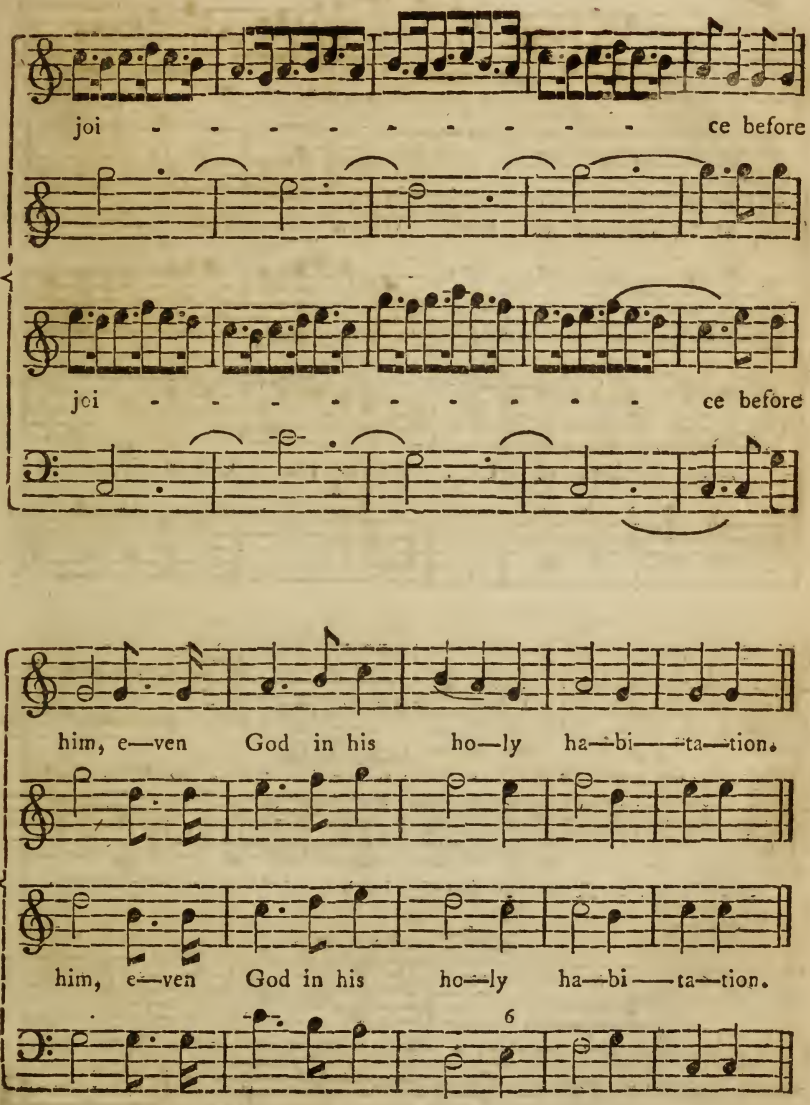
ANTHEM IX. *Taken out of the 68th* PSALM.

Full Chorus. Andante Vivace.

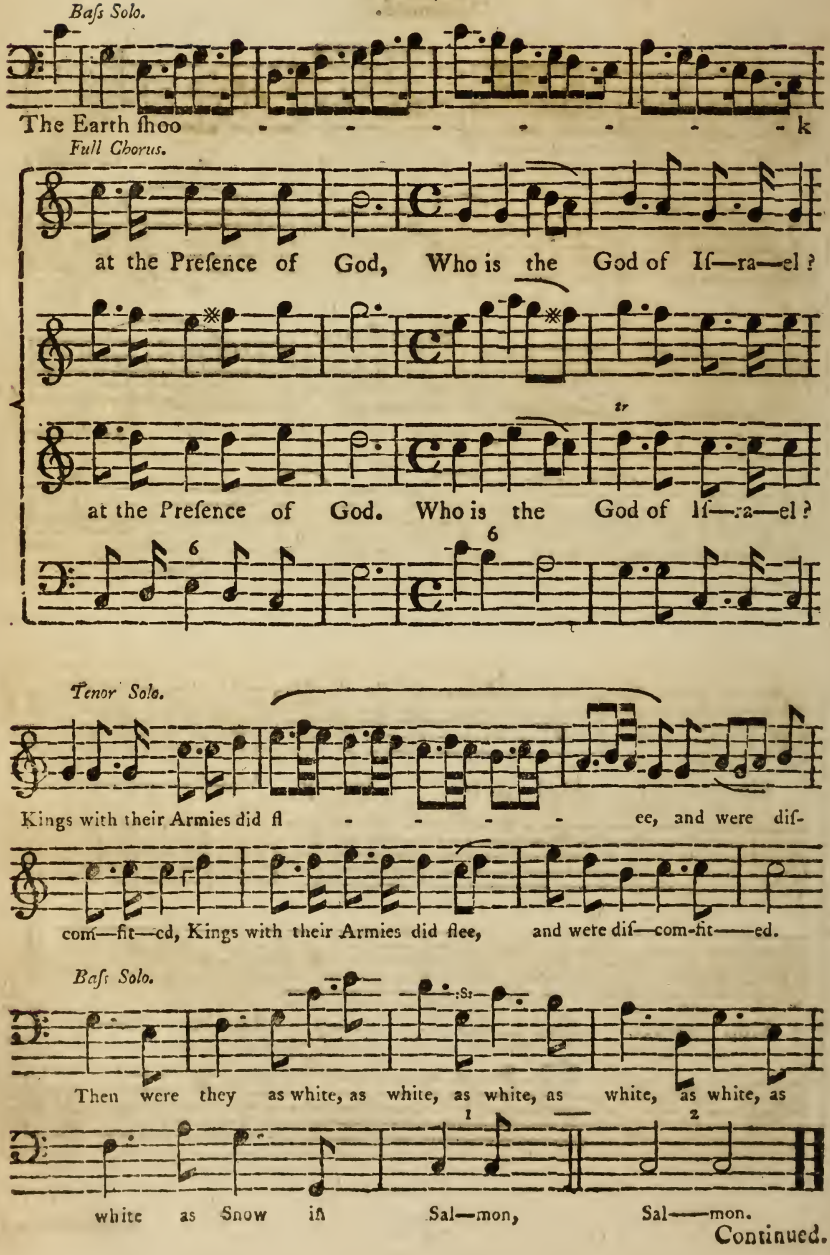


Continued.

Continued.


joi - - - - - - - - - - ce before
joi - - - - - - - - - - ce before
him, e—ven God in his ho—ly ha—bi——ta—tion.
him, e—ven God in his ho—ly ha—bi——ta—tion.
6

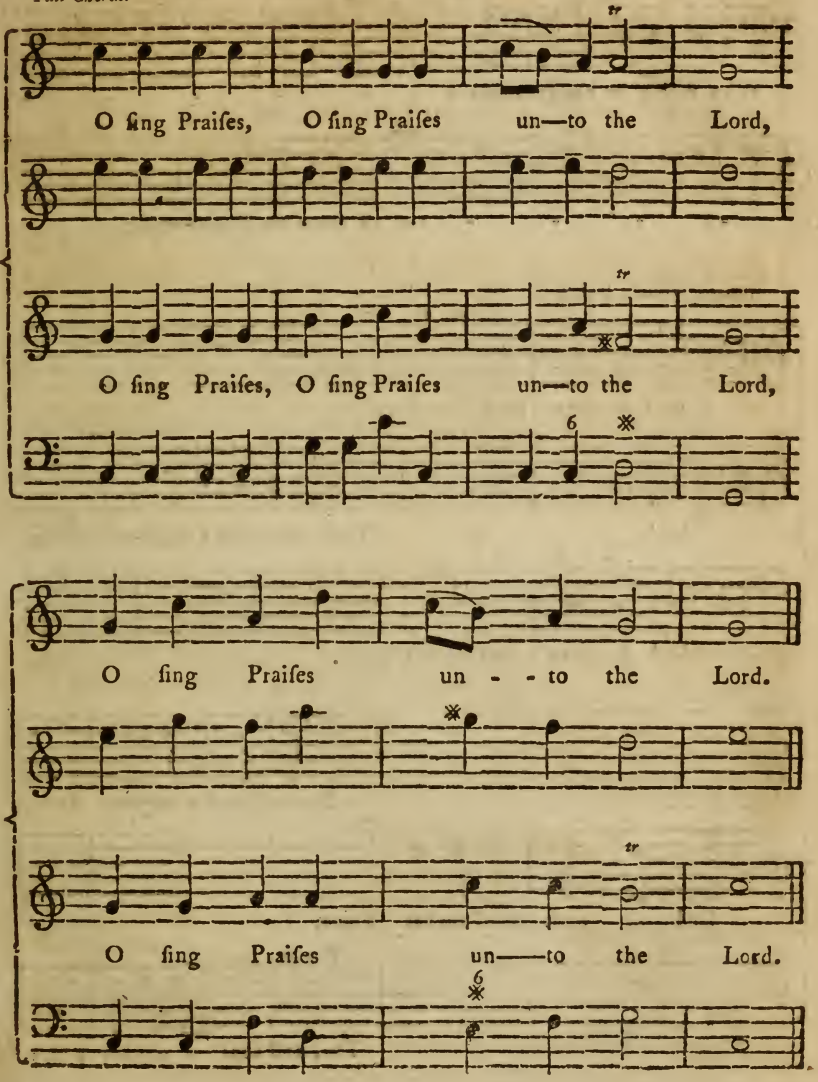
Continued.



Continued.

Continued.

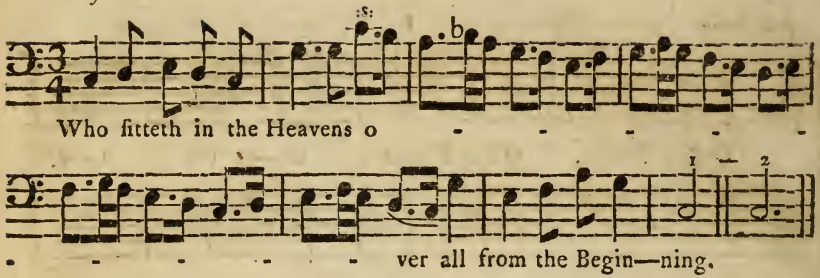
Full Chorus.



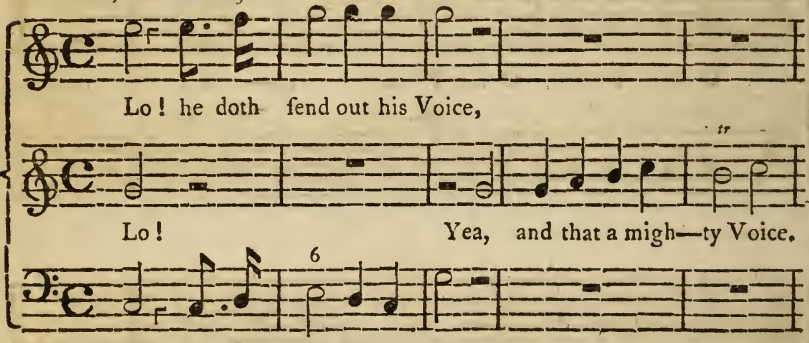
Continued.

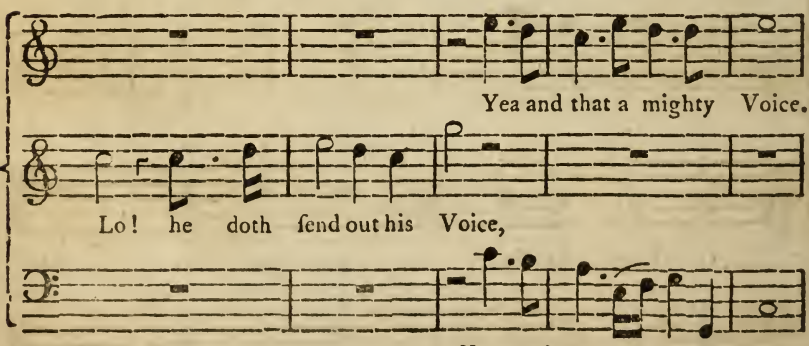
Continued.

Baſs Solo.



Counter, Tenor and Baſs.

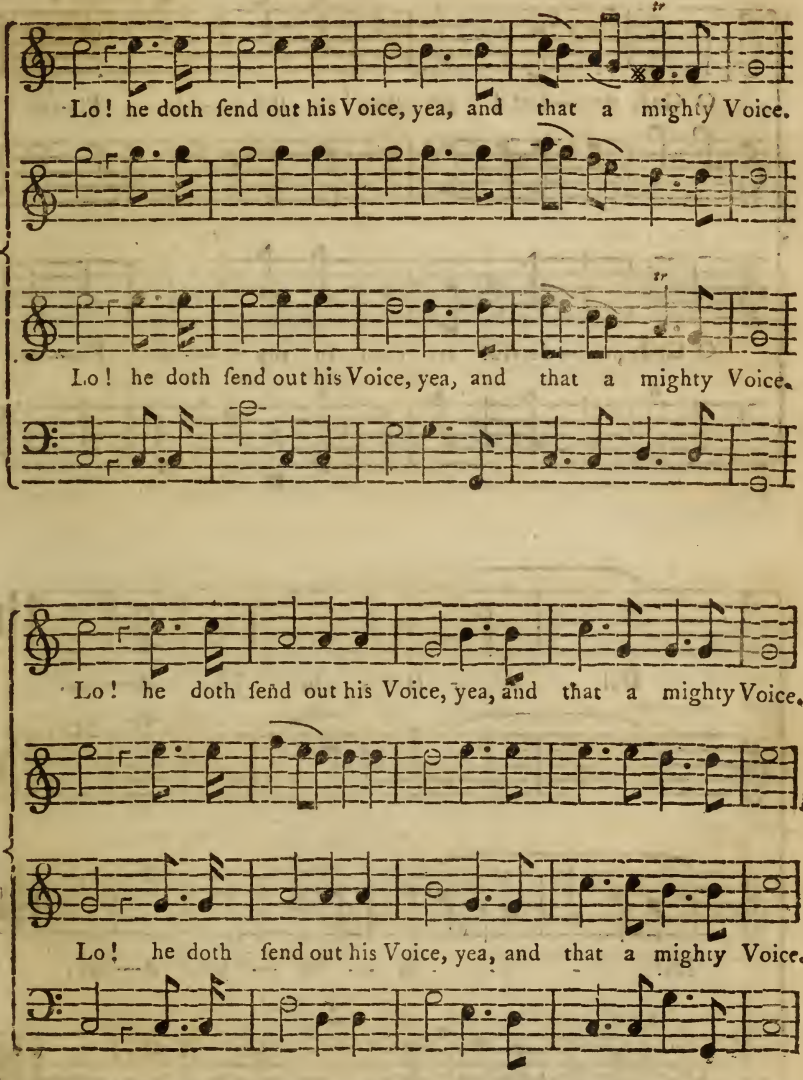




Continued.

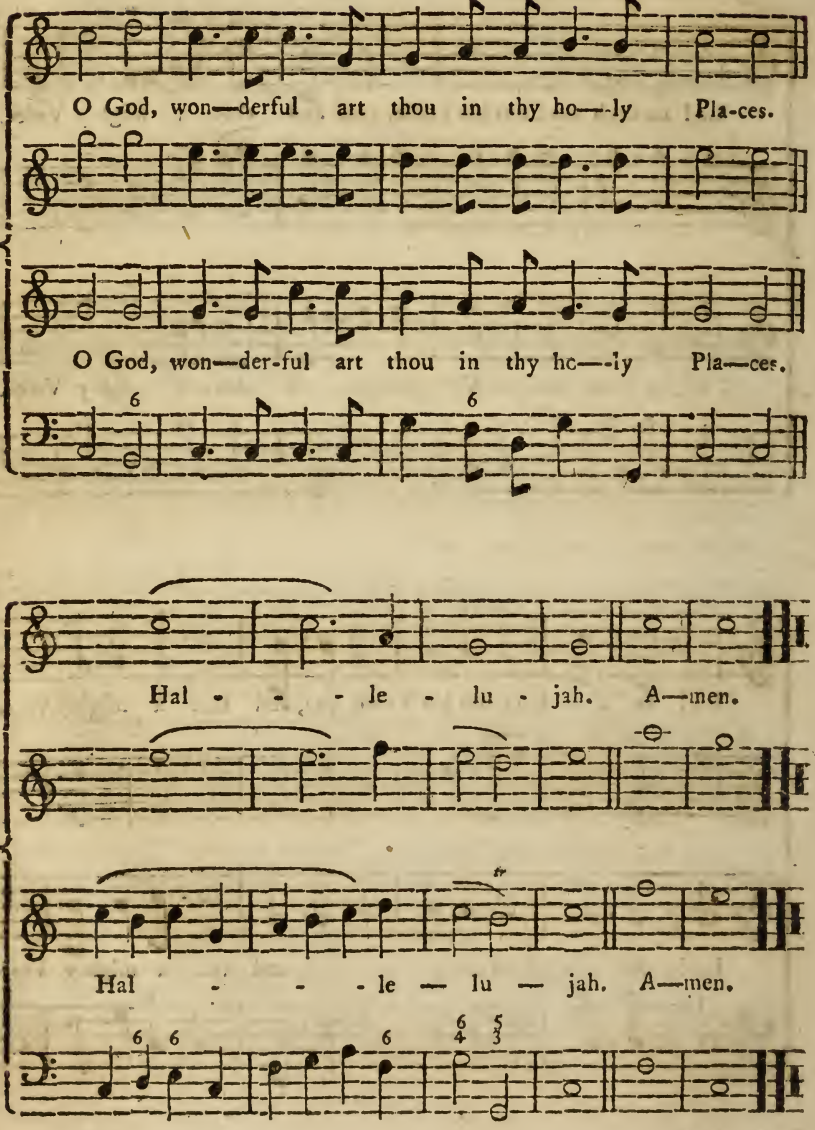
Continued.

Full Chorus. Andante Vivace.



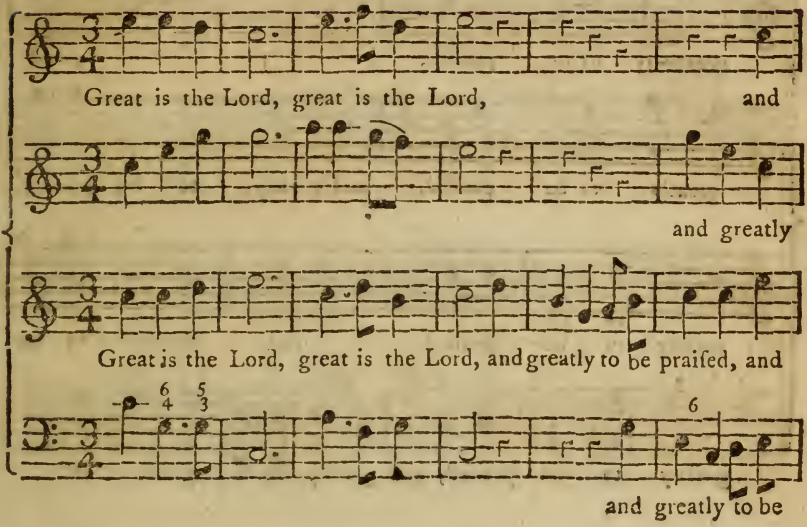
Continued.

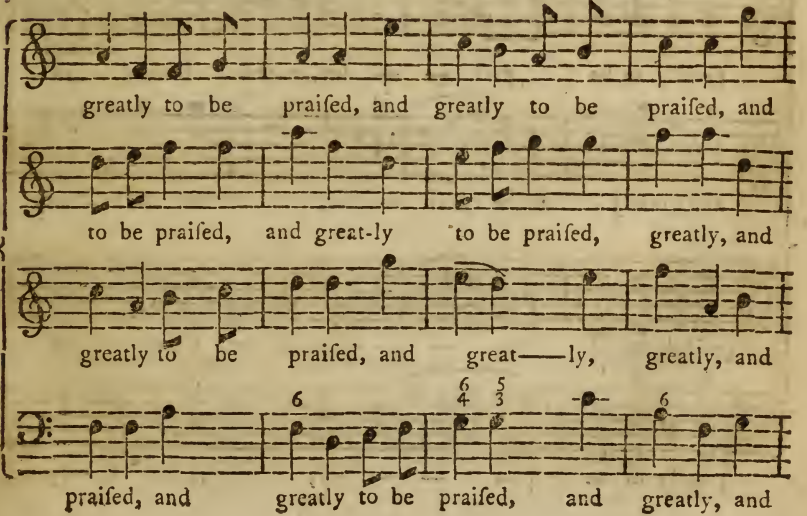
Continued.


O God, won—derful art thou in thy ho—-ly Pla-ces.
O God, won—der-ful art thou in thy ho—-ly Pla—ces.
Hal - - - le - lu - jah. A—men.
Hal - - - le — lu — jah. A—men.

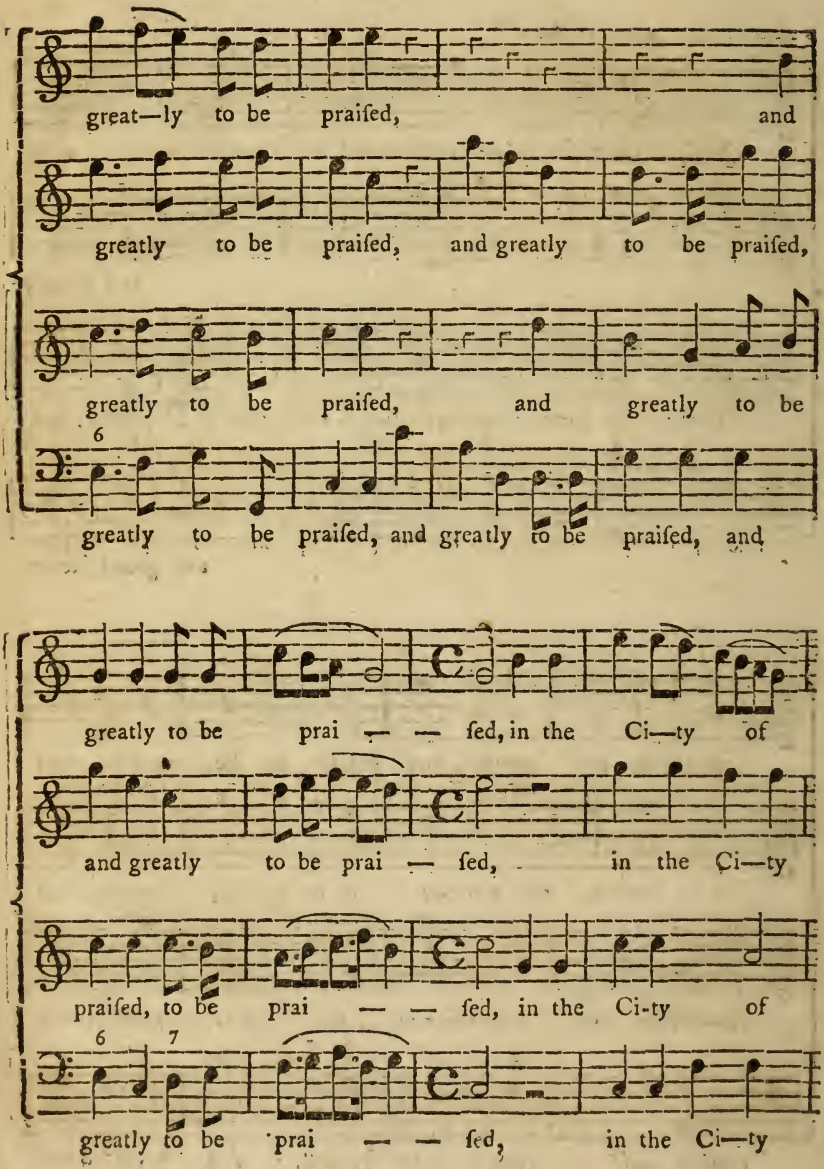
ANTHEM X. *Taken out of the* 48*th* PSALM.

Full Chorus. Andante Vivace.



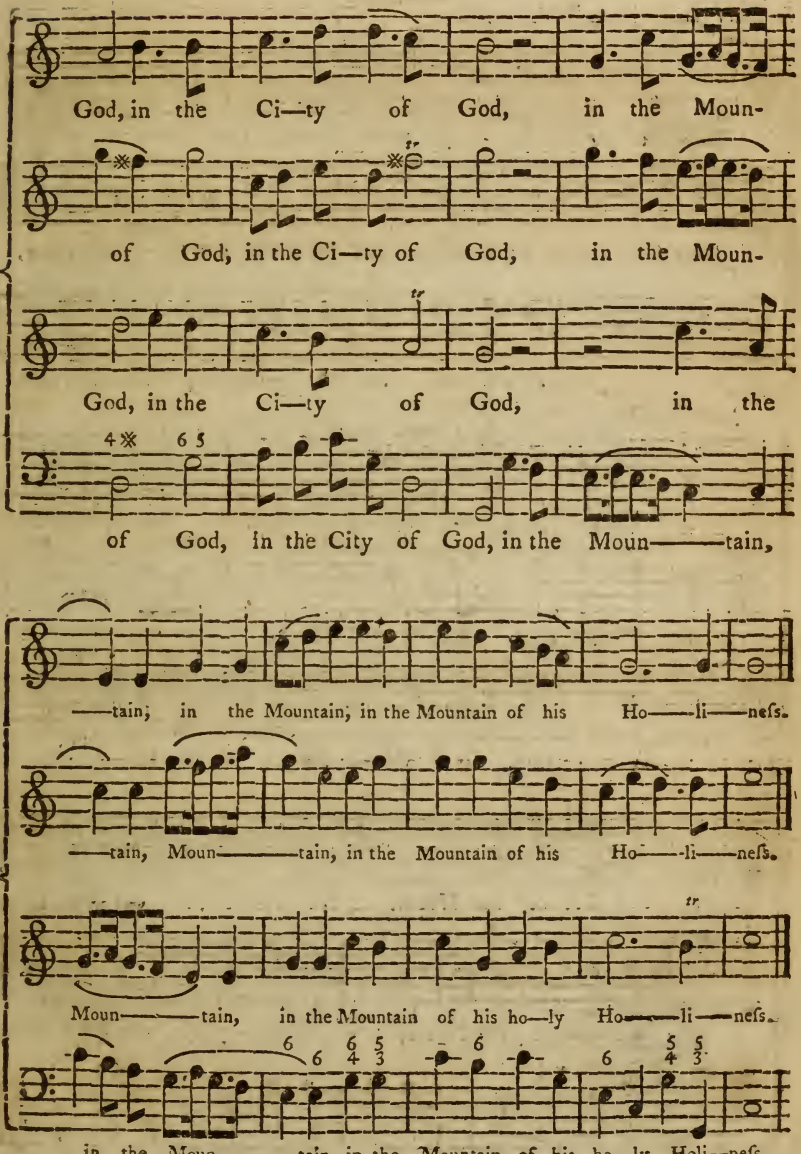


Continued.



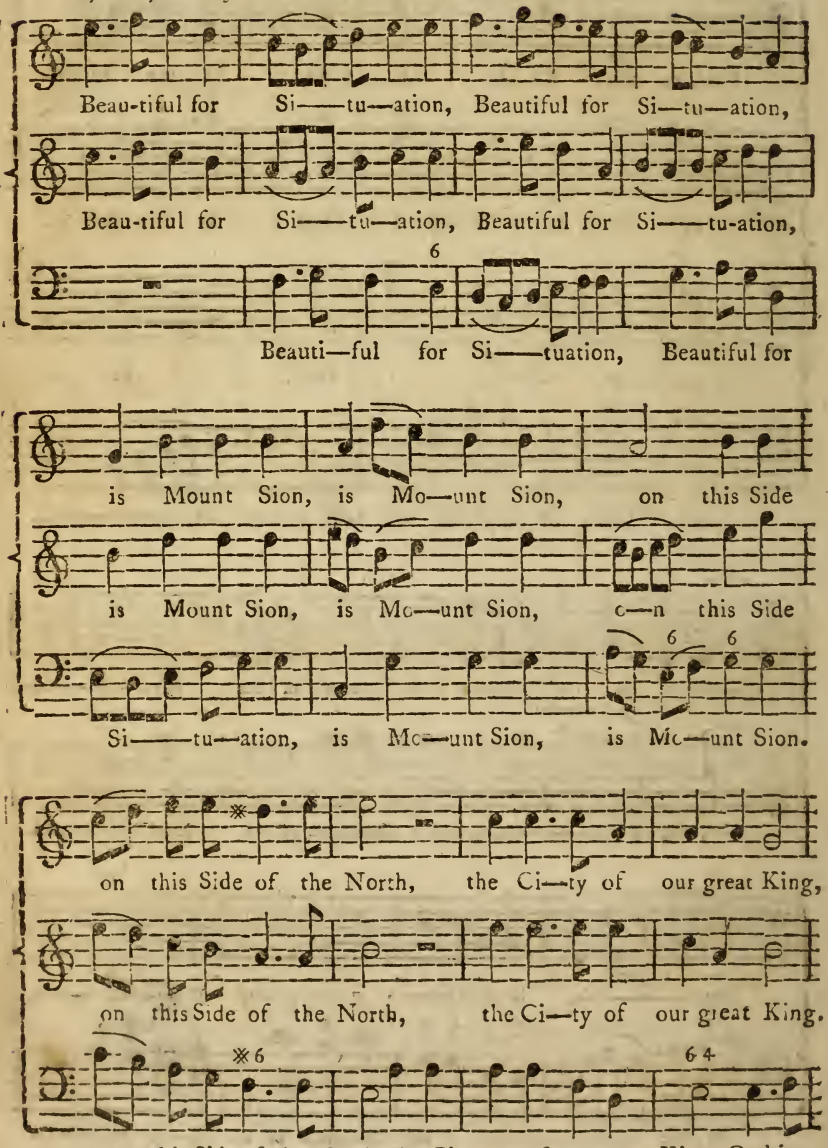
Continued.

Continued.


God, in the Ci—ty of God, in the Moun-
of God, in the Ci—ty of God, in the Moun-
God, in the Ci—ty of God, in the
of God, in the City of God, in the Moun———tain,
——tain; in the Mountain, in the Mountain of his Ho——li——neſs.
——tain, Moun———tain, in the Mountain of his Ho——li——neſs.
Moun———tain, in the Mountain of his ho—ly Ho——li——neſs.
in the Moun———tain, in the Mountain of his ho—ly Holi—neſs.

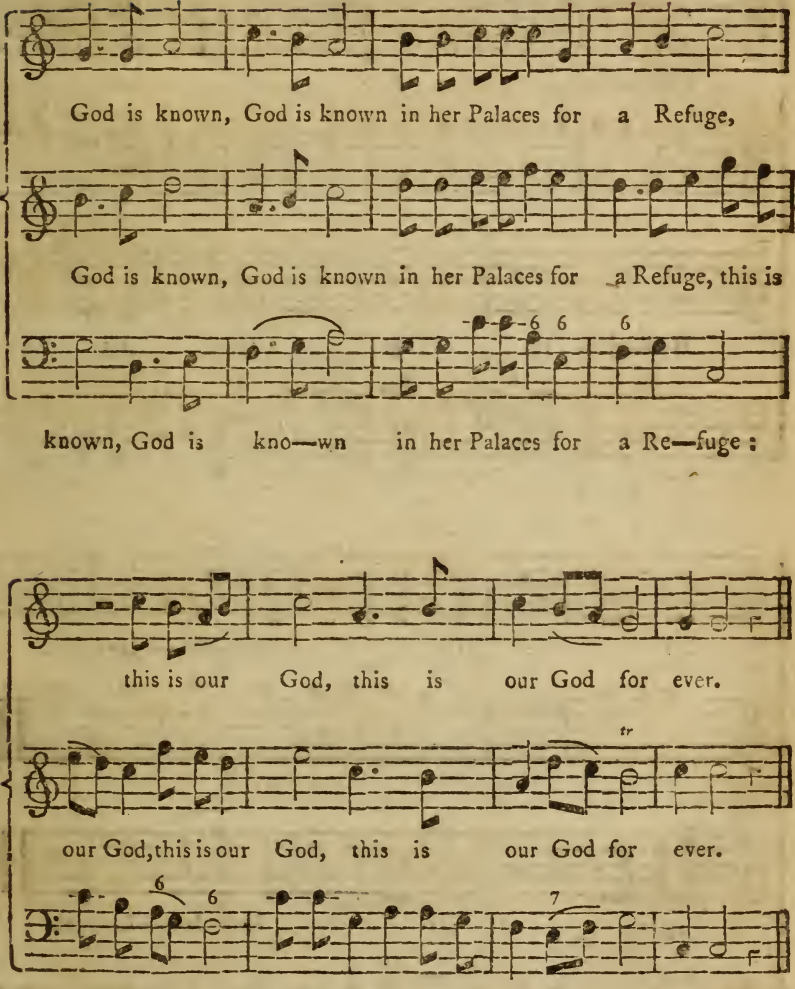
Continued.

Treble, Tenor, and Baſs. Andante Vivace.



Continued.

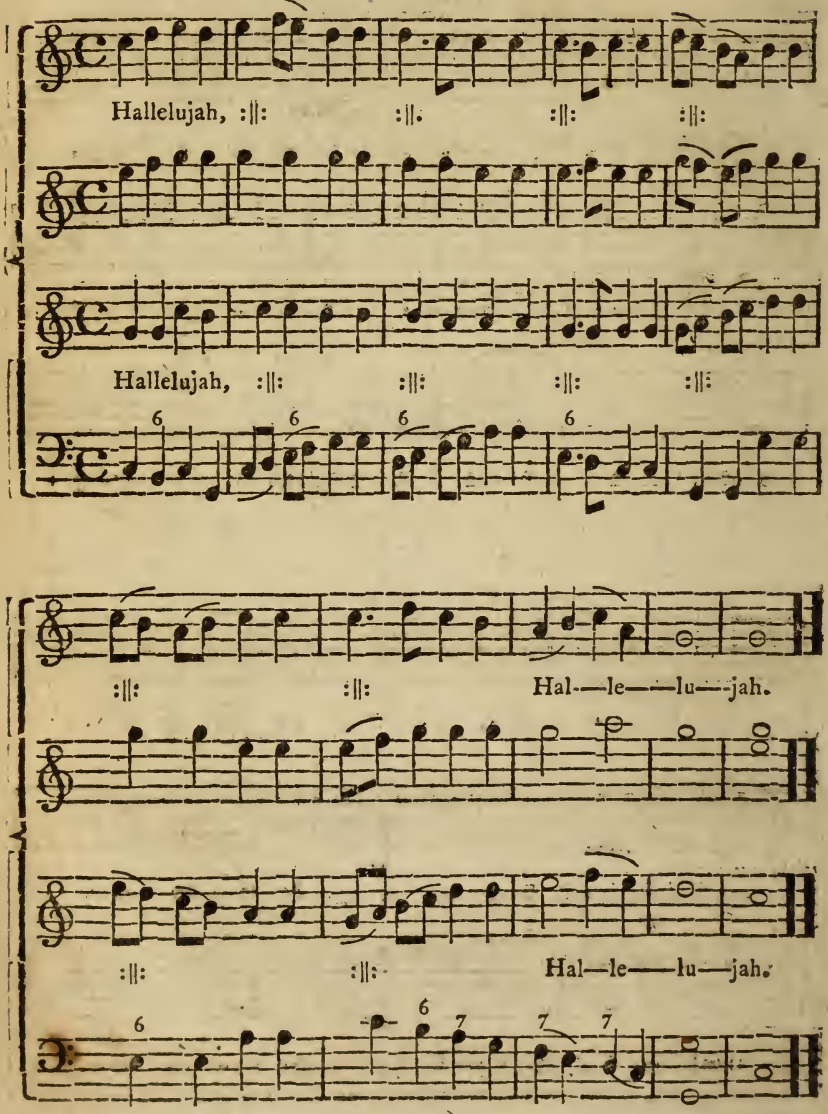
Continued.



Continued.

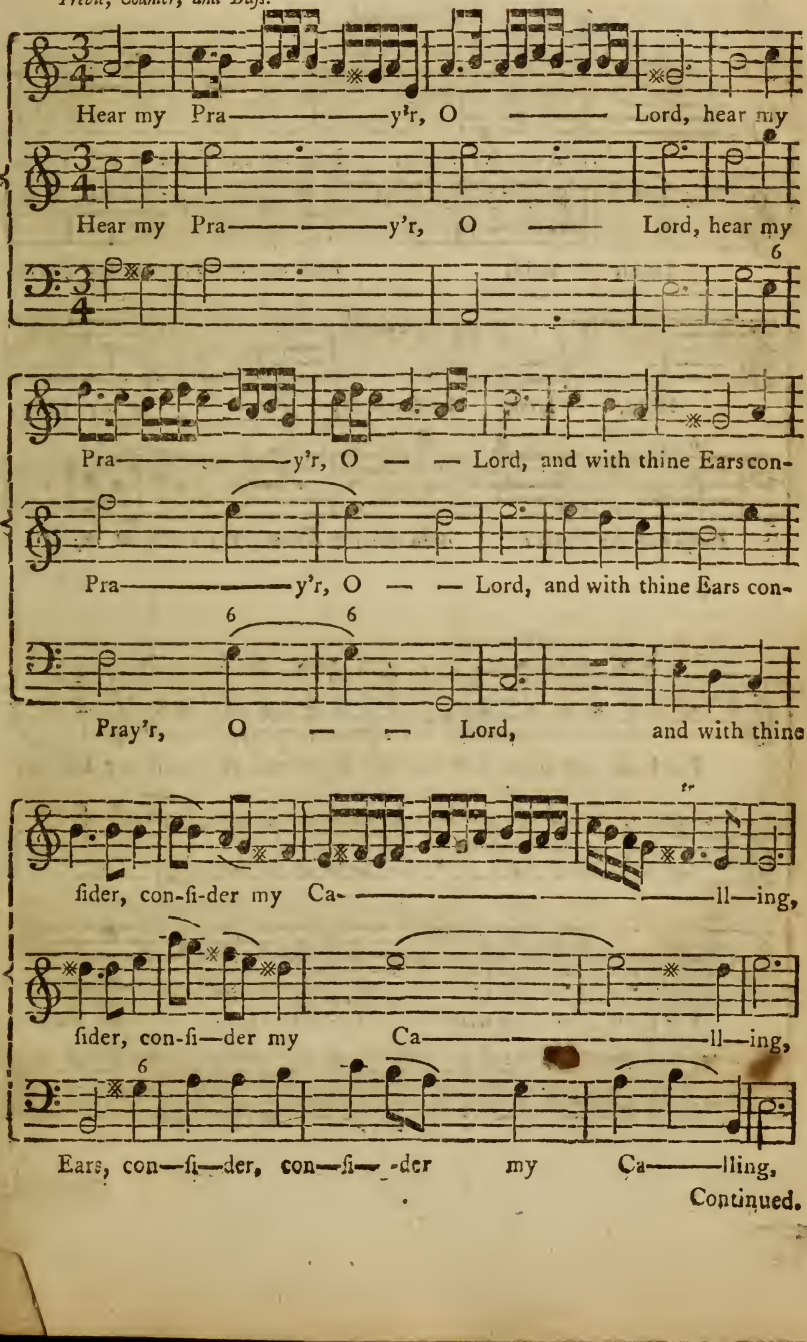
Continued.

Full Chorus. Andante Vivace.



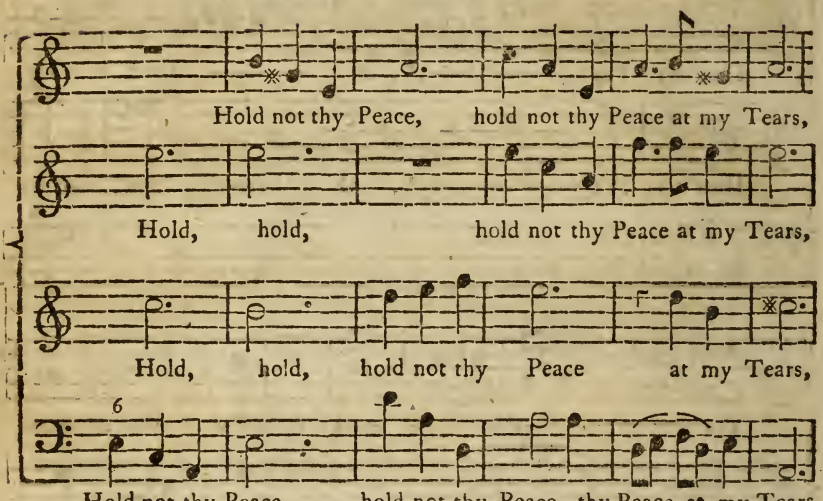
ANTHEM XI. *taken out of the* 39*th* PSALM.

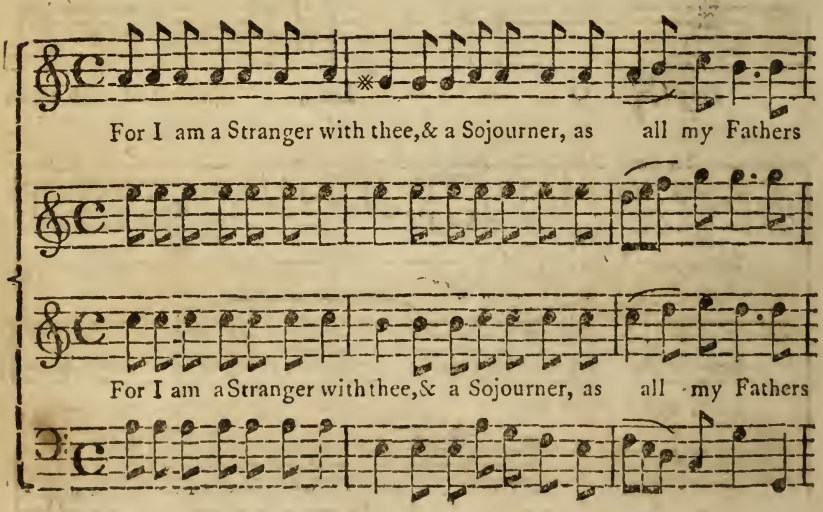
Treble, Counter, and Baſs.



Continued.

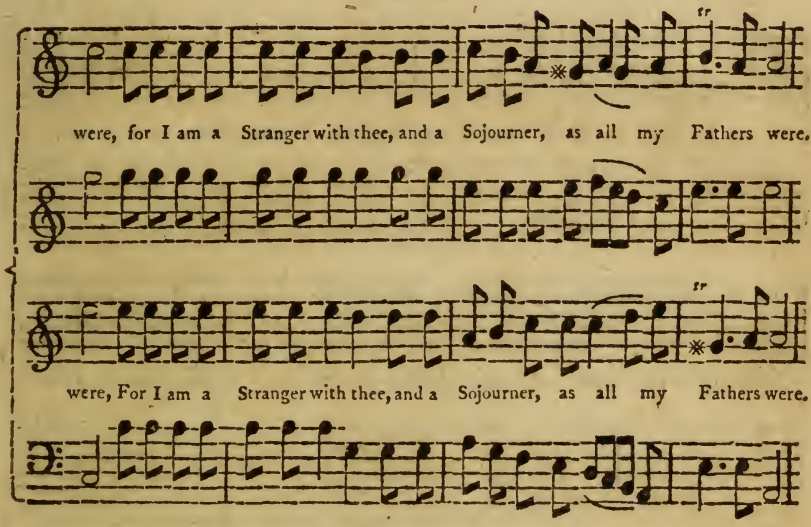
Continued.



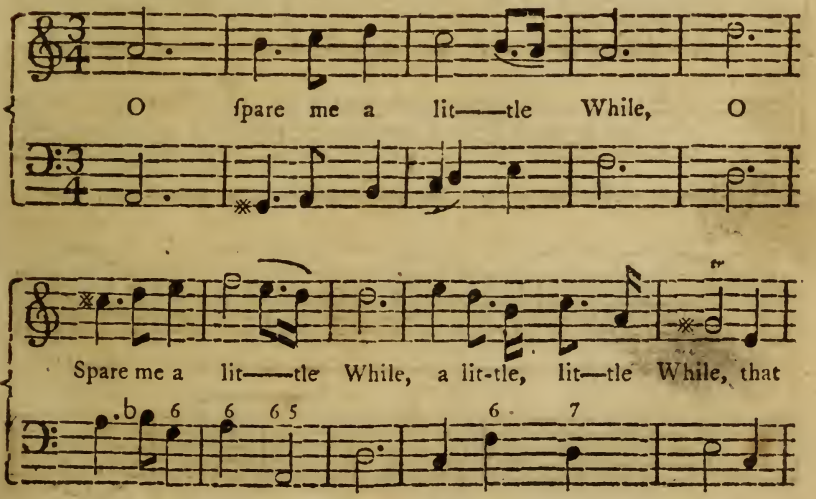


Continued.

Continued.



Tenor and Baſs.



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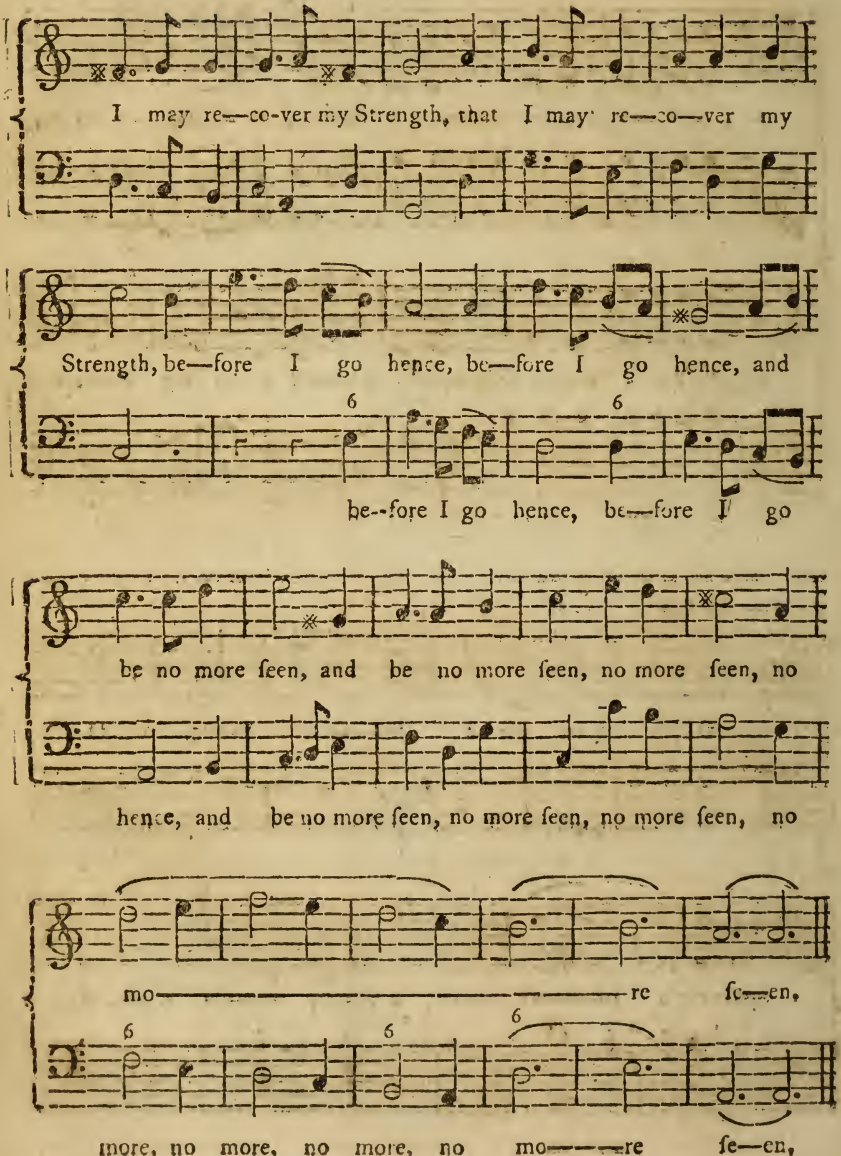
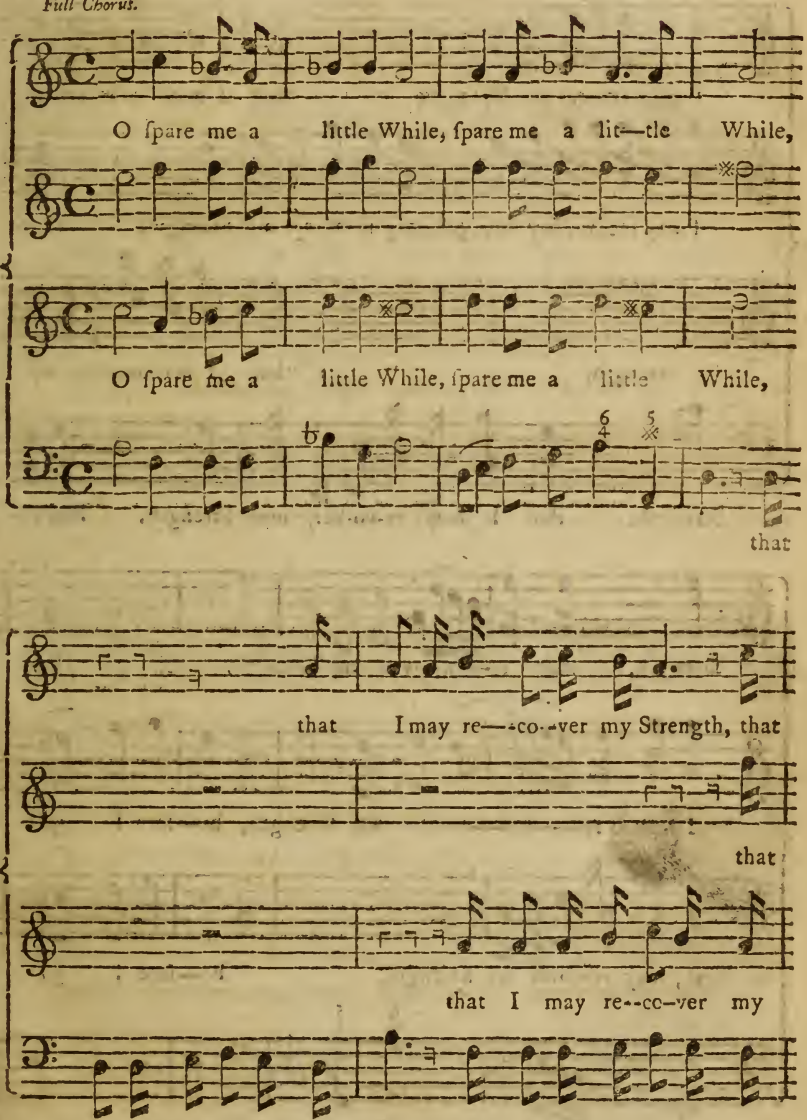


Continued.

Continued.

Full Chorus.



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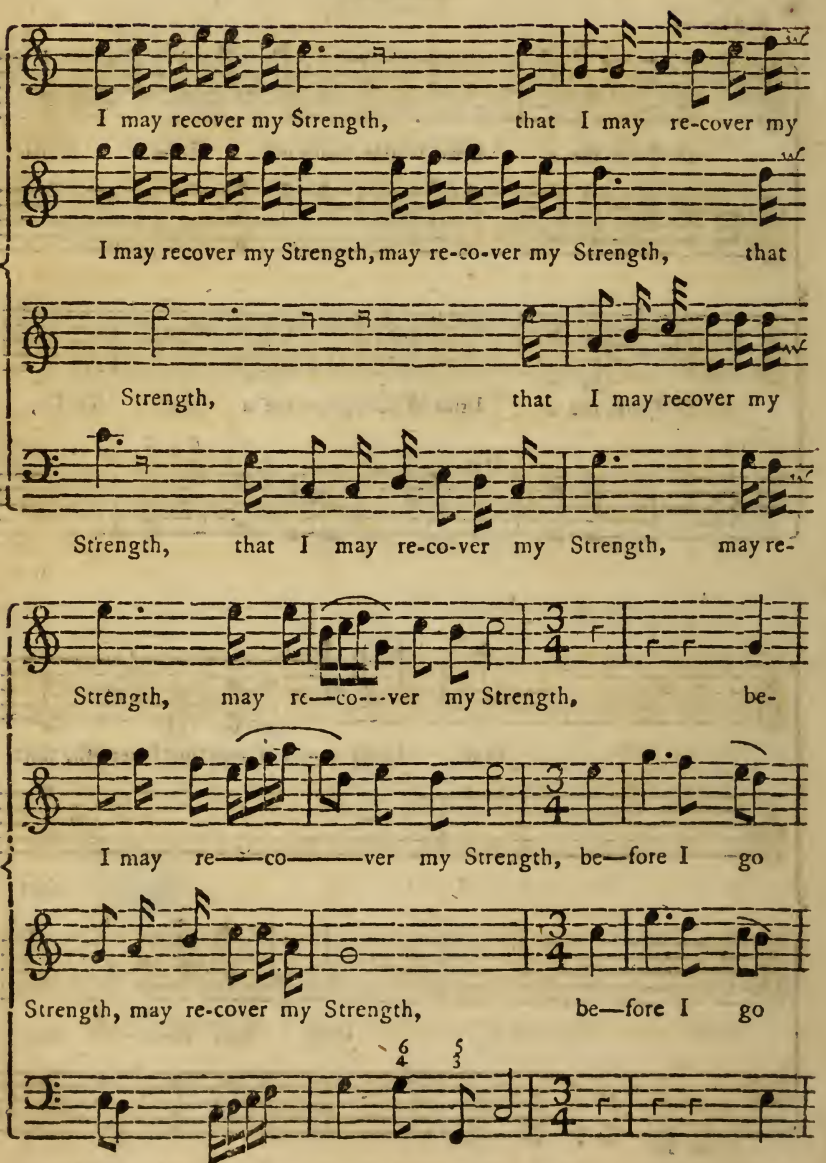
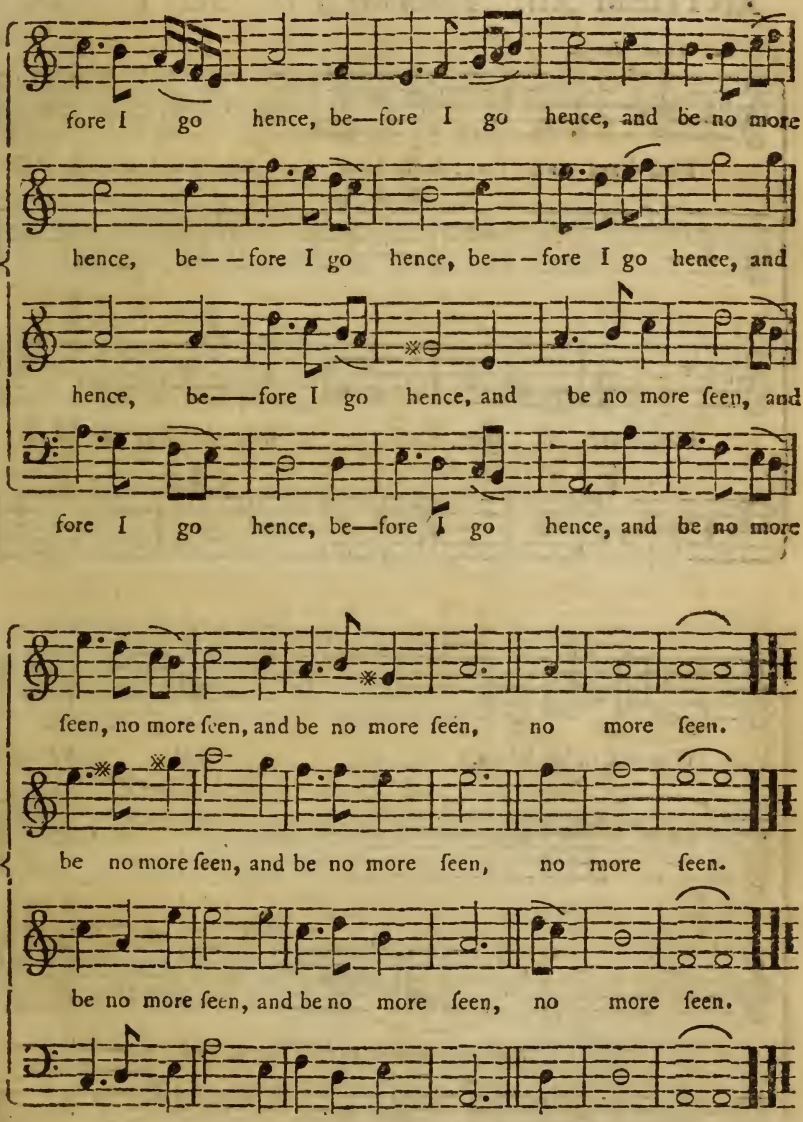


Continued.

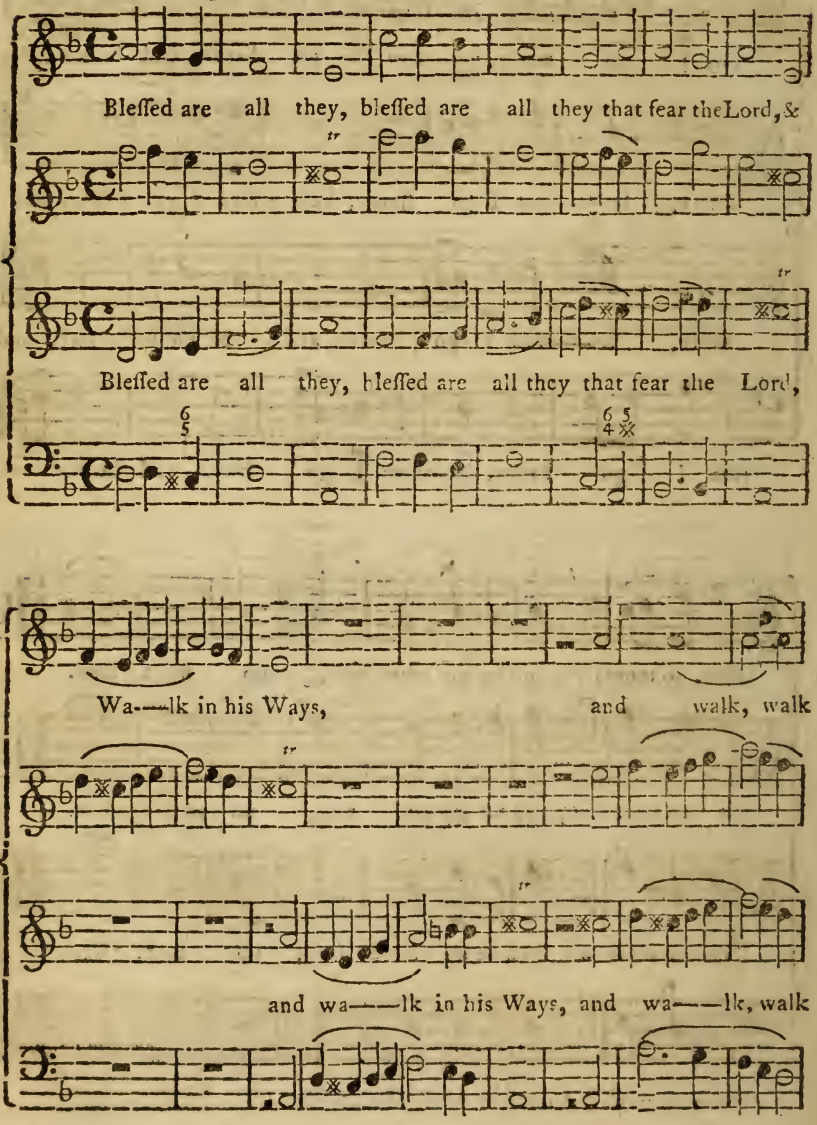
Continued.



ANTHEM

ANTHEM XII. *Taken out of the* 128*th* PSALM.

Full Chorus. Largo.



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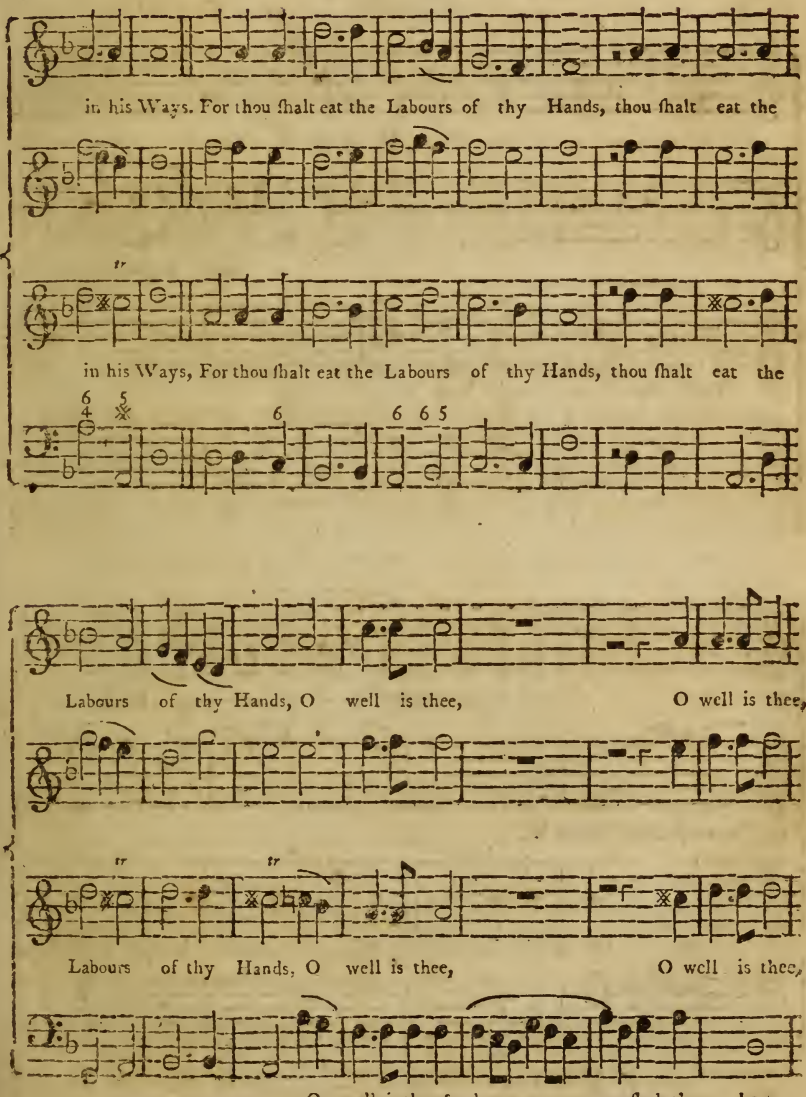
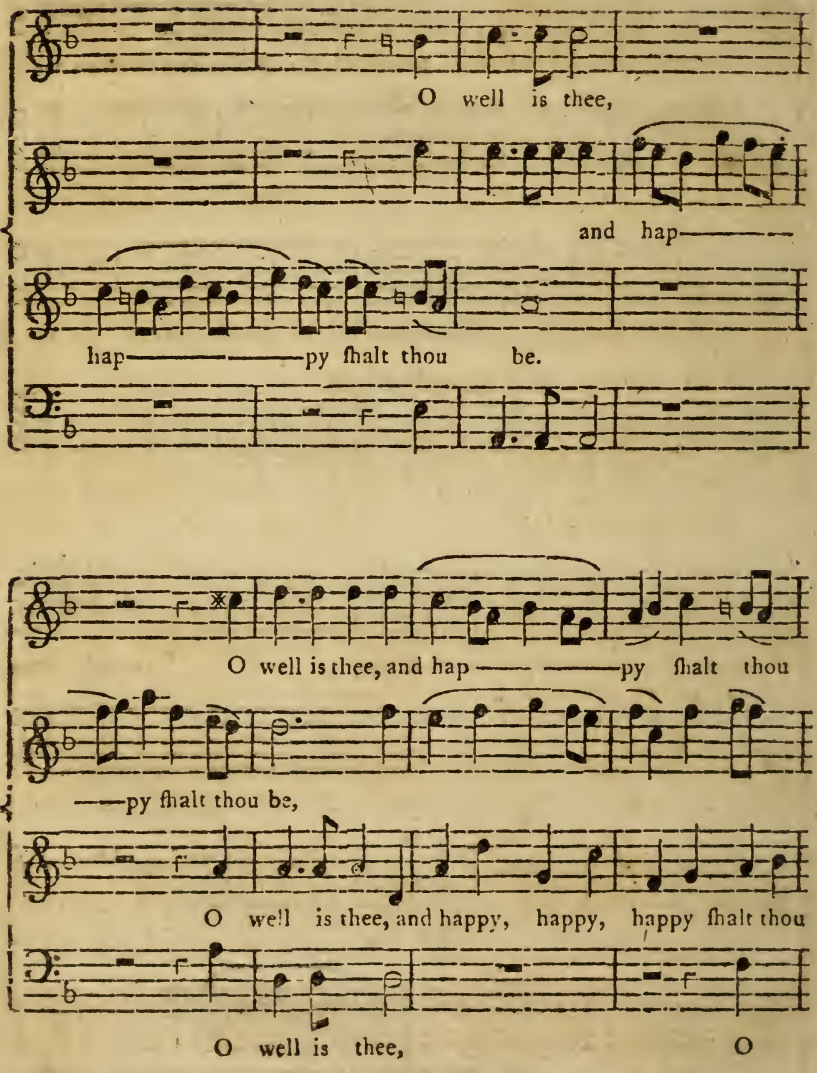
Continued.



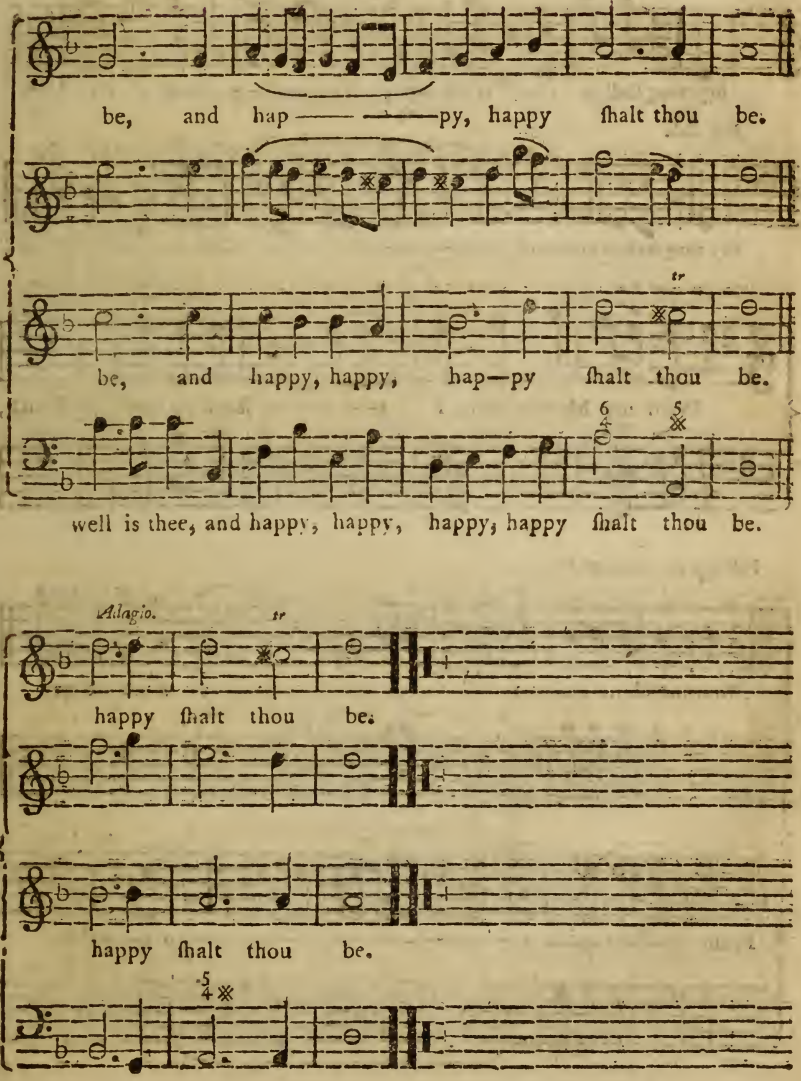
Continued.

Continued.



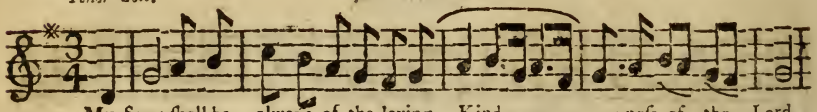
Continued.

Continued.

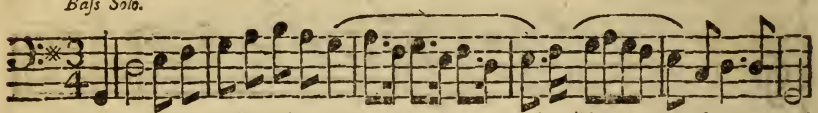

be, and hap —— —— py, happy ſhalt thou be.
be, and happy, happy, hap—py ſhalt thou be.
well is thee, and happy, happy, happy, happy ſhalt thou be.
Adagio.
happy ſhalt thou be.
happy ſhalt thou be.

ANTHEM XIII. *Taken out of the* 89*th* PSALM.

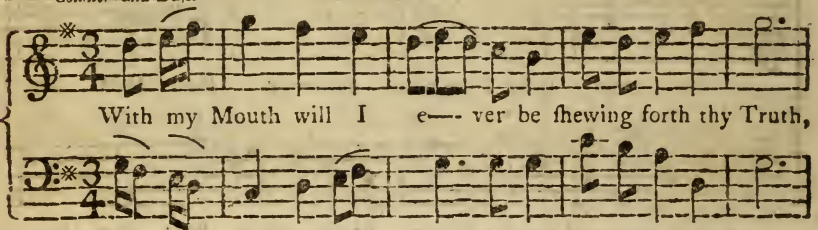
Tenor Solo.



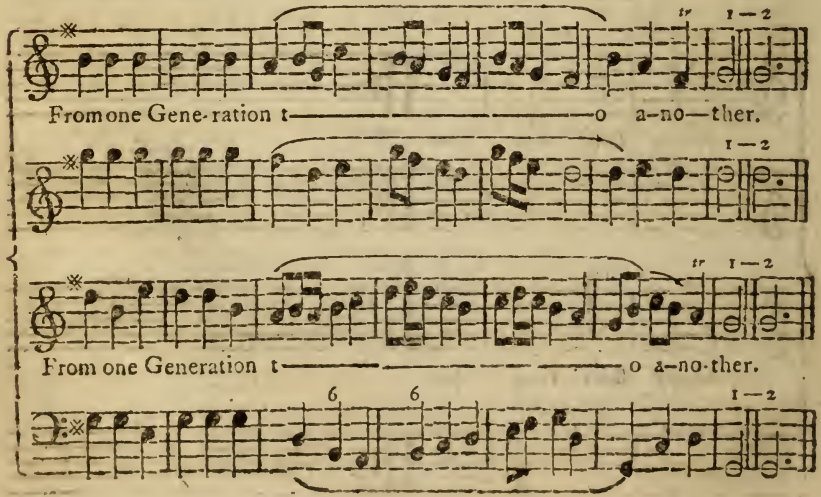
Baſs Solo.



Counter and Baſs.



Full Chorus. Andante Vivace.



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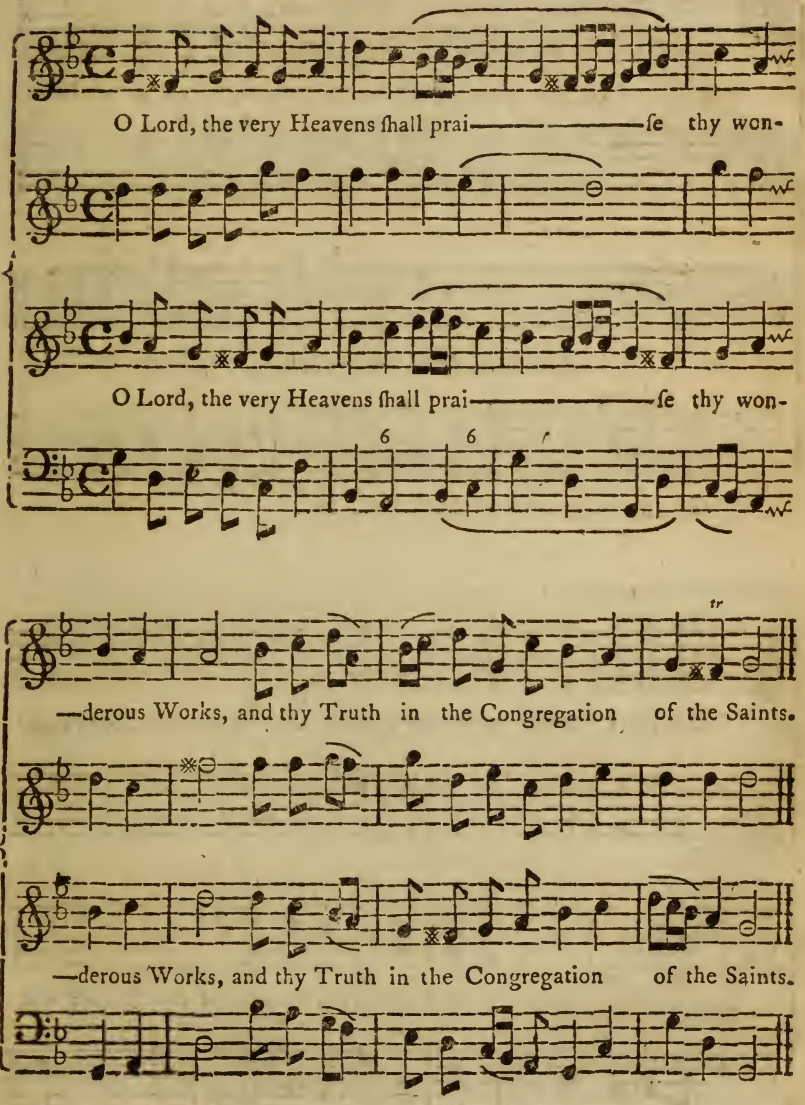
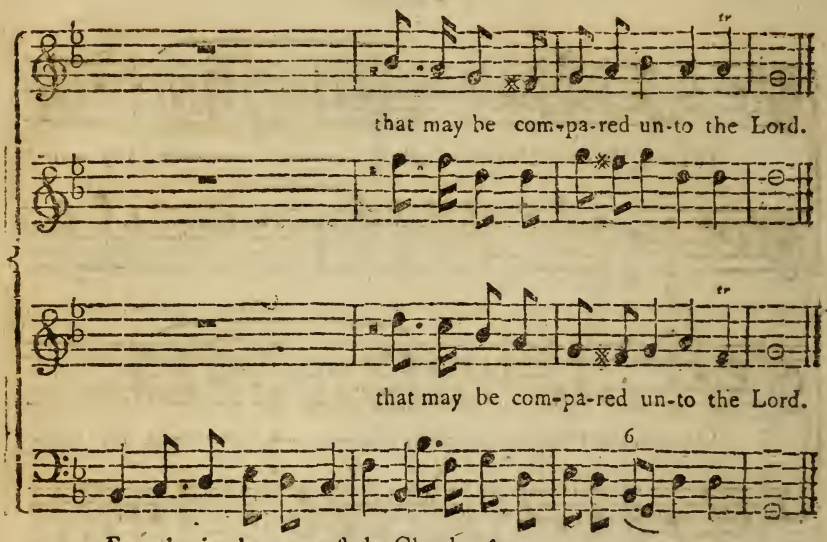
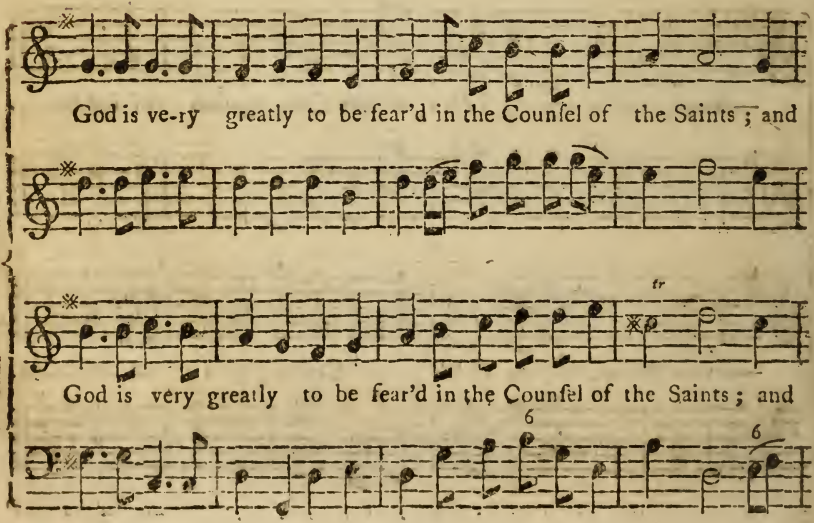
Continued.


O Lord, the very Heavens ſhall prai——ſe thy won-
O Lord, the very Heavens ſhall prai——ſe thy won-
—derous Works, and thy Truth in the Congregation of the Saints.
—derous Works, and thy Truth in the Congregation of the Saints.

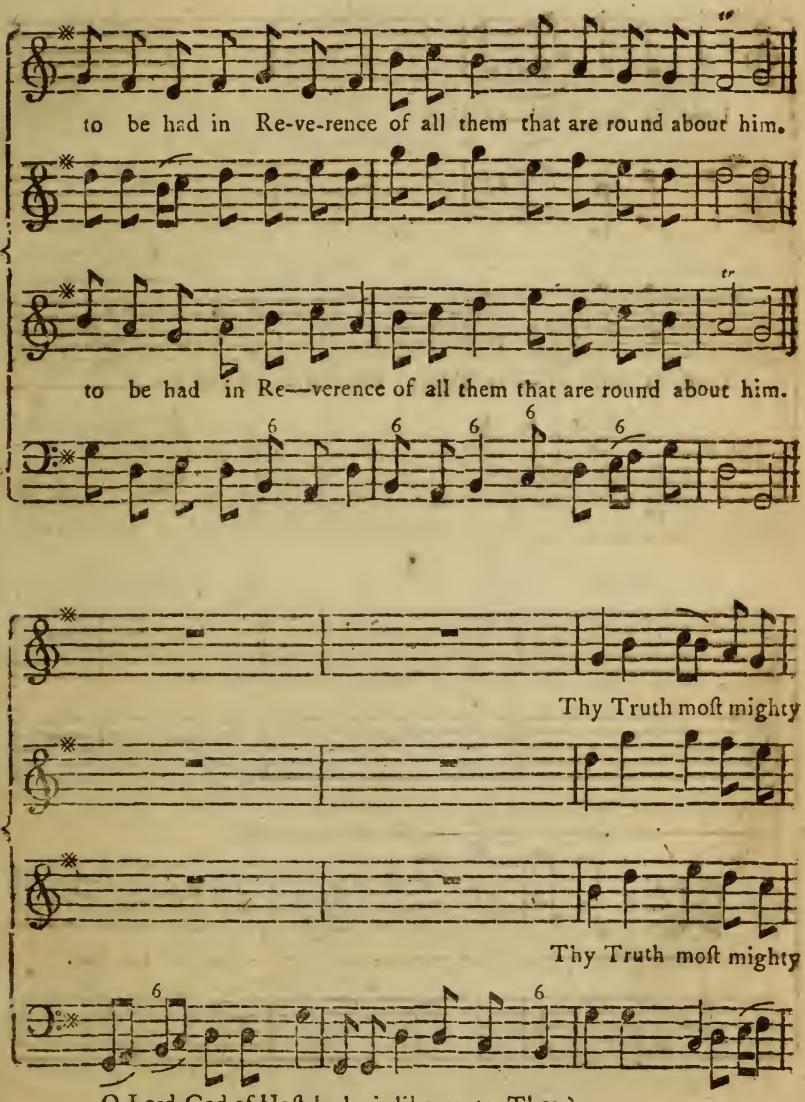
Continued.





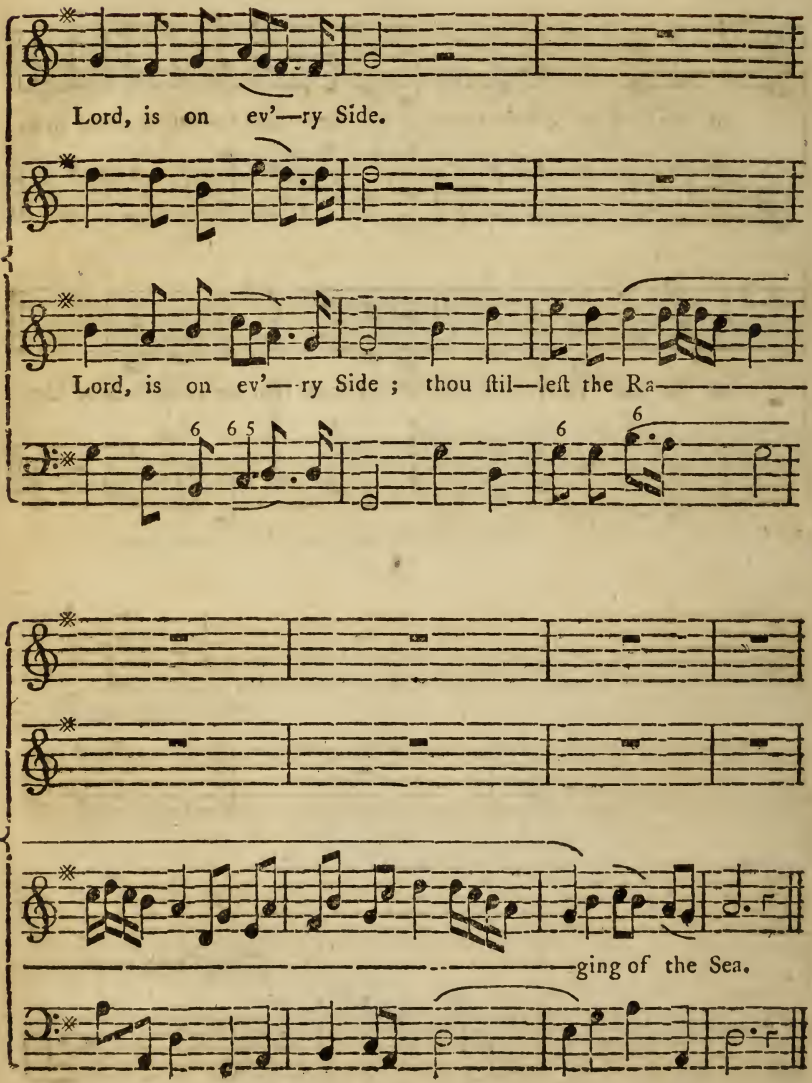
Continued.

Continued.



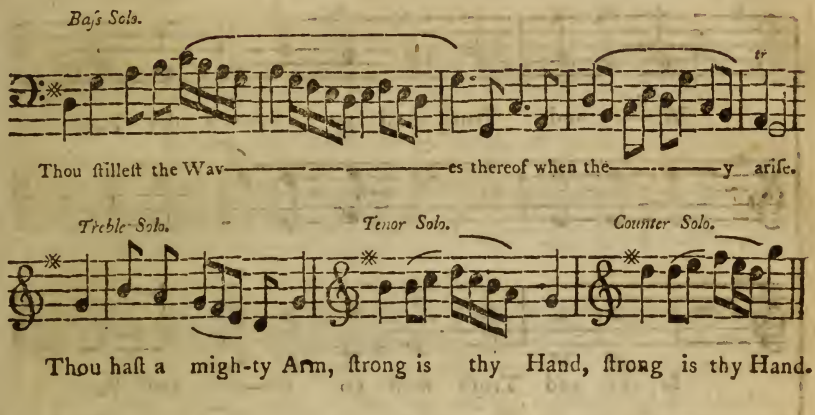
Continued.

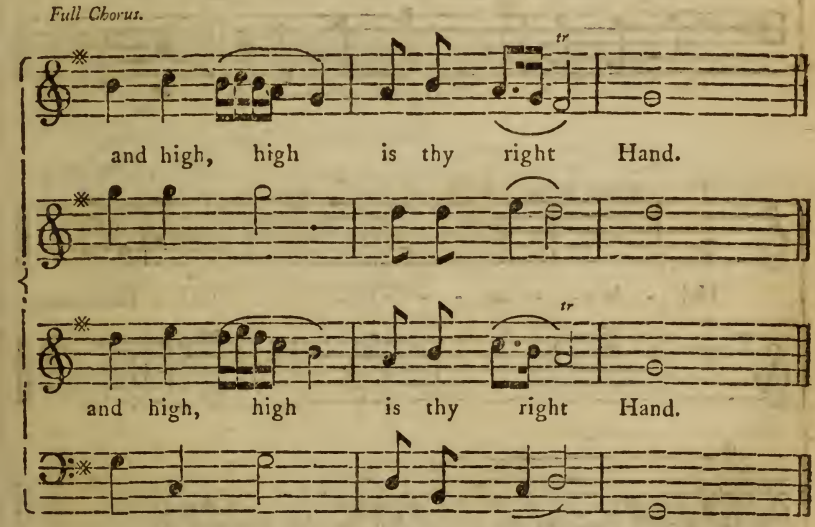
Continued.

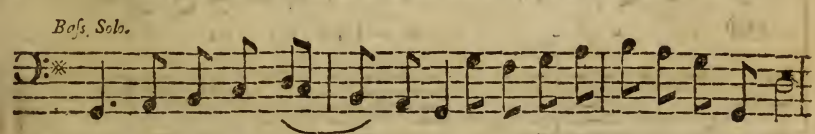


Continued.

Continued.







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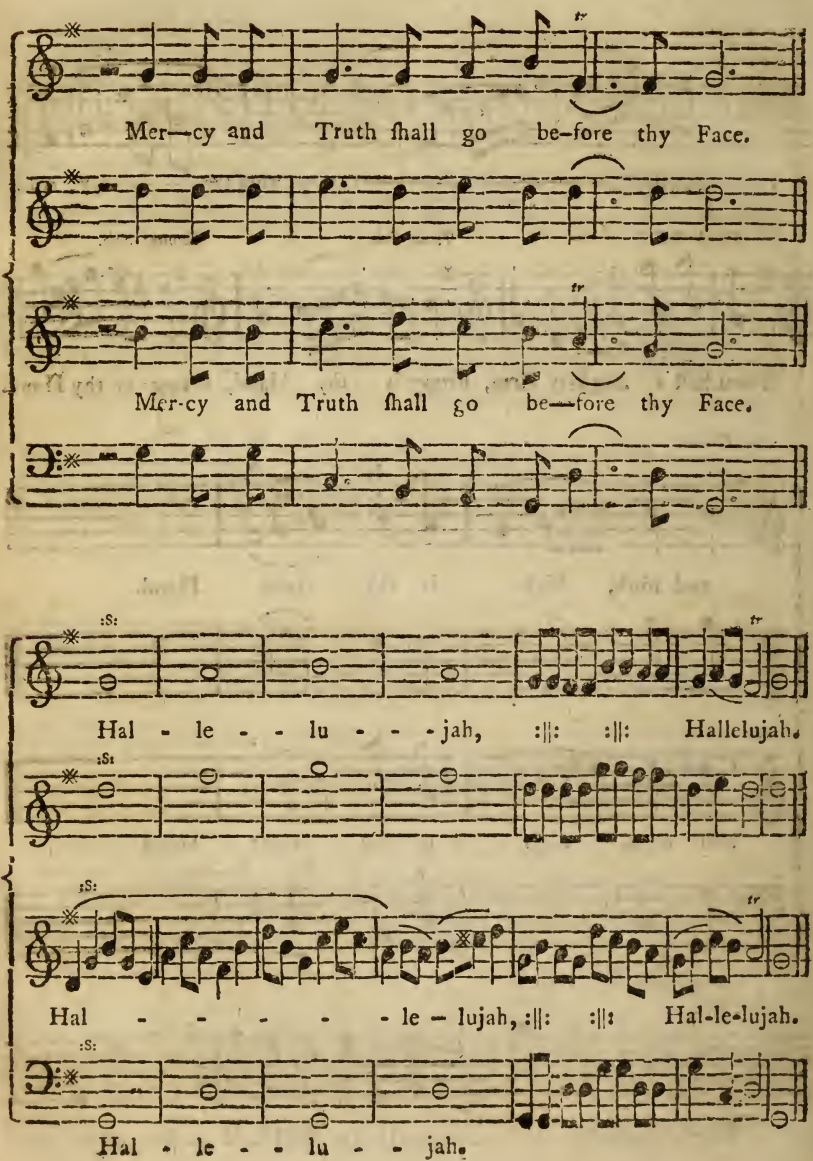
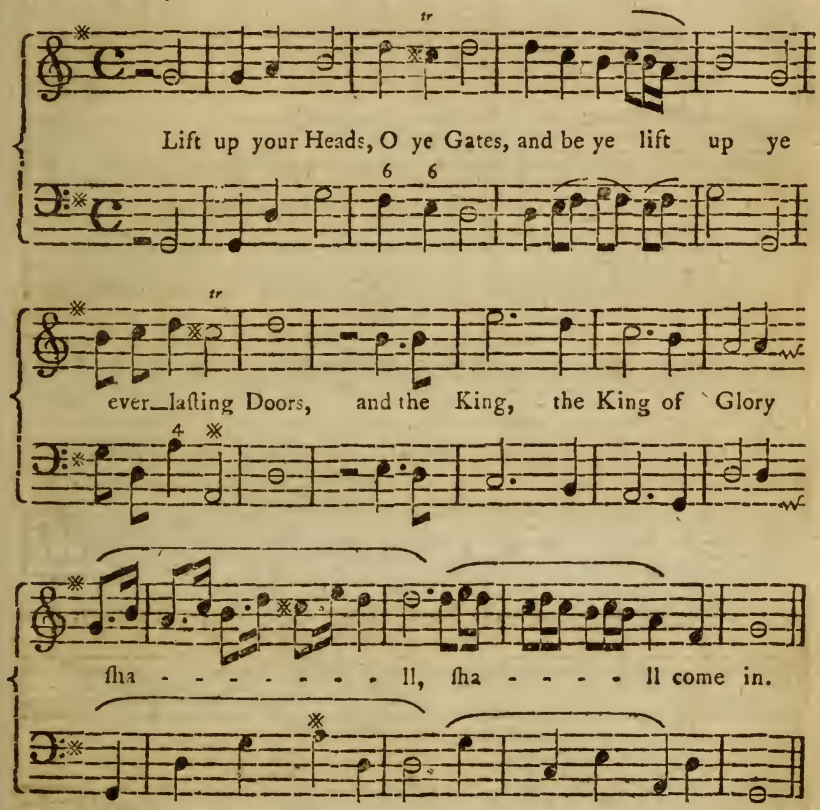
Continued.

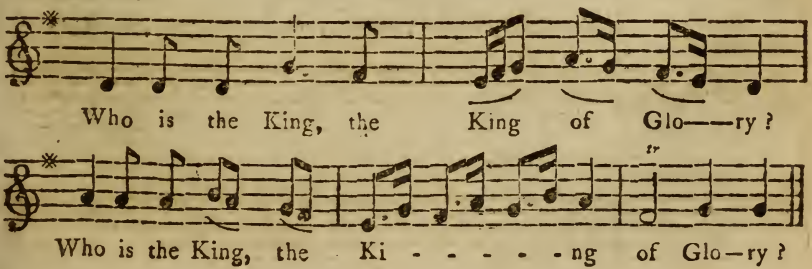

Mer—cy and Truth ſhall go be-fore thy Face.
Mer-cy and Truth ſhall go be—fore thy Face.
Hal - le - - lu - - - jah, :||: :||: Hallelujah.
Hal - - - - - - le - lujah, :||: :||: Hal-le-lujah.
Hal - le - - lu - - jah.

ANTHEM XIV. *Taken out of the 24th* PSALM.

Tenor and Baſs.

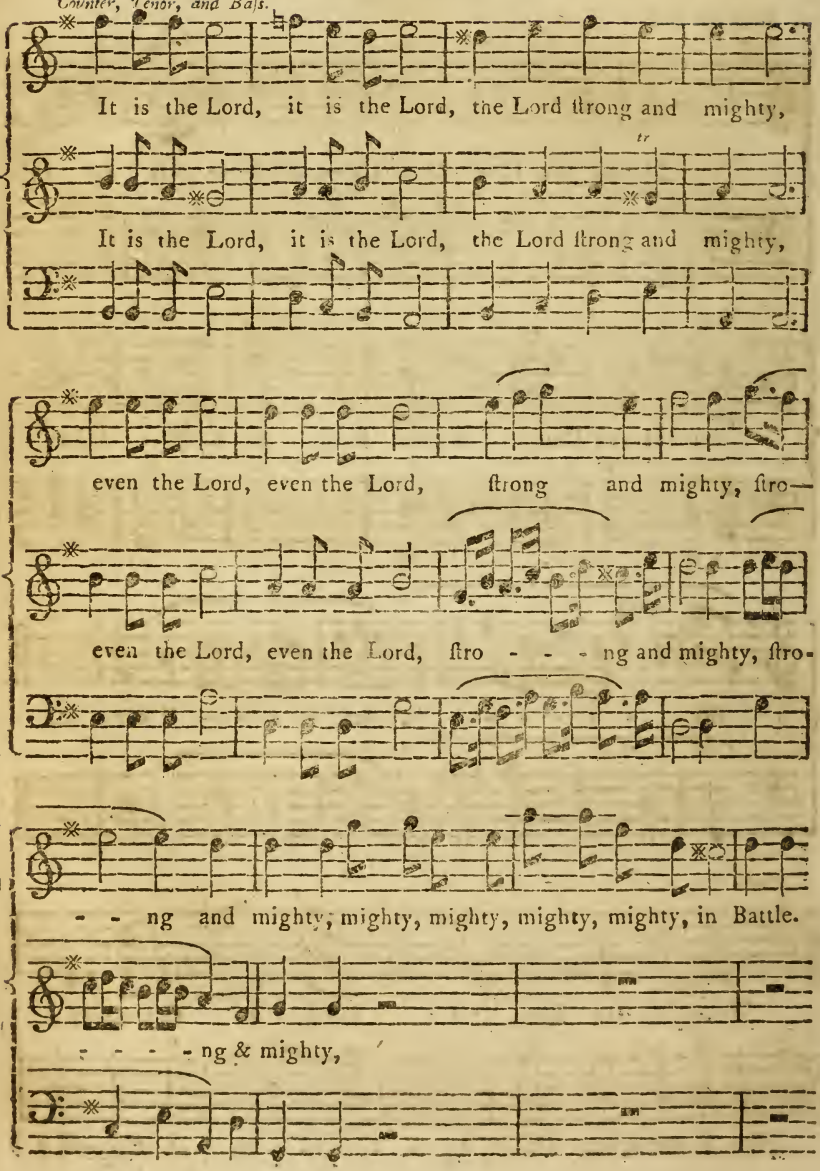


Treble Solo.



Continued.

Counter, Tenor, and Baſs.



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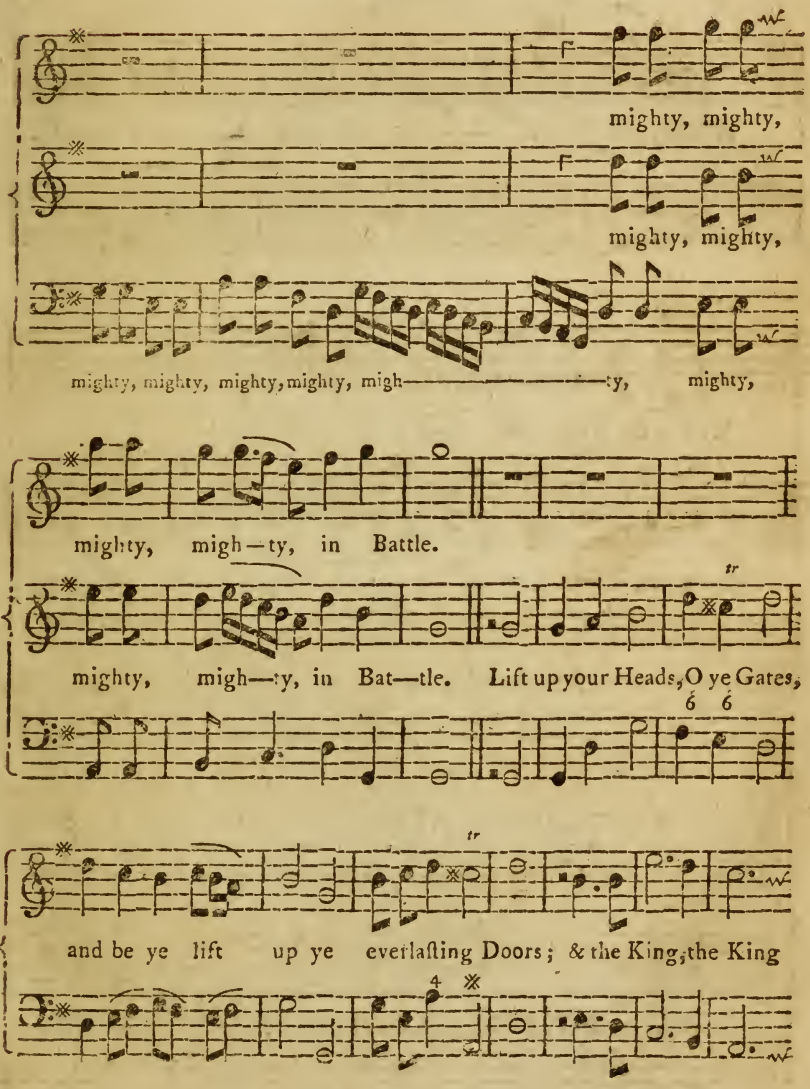
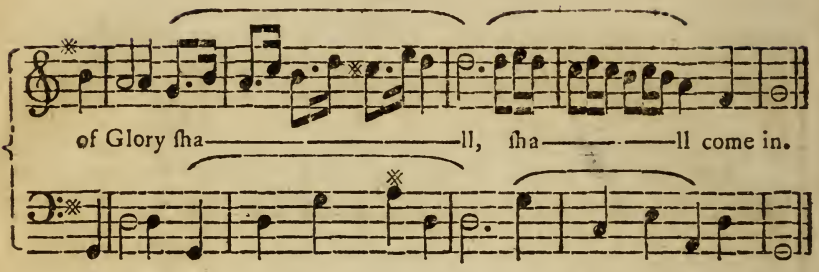
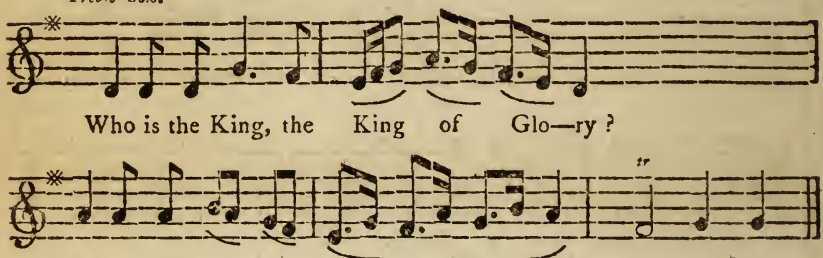
Continued.


mighty, mighty,
mighty, mighty,
mighty, mighty, mighty, mighty, migh——————ty, mighty,
mighty, migh—ty, in Battle.
mighty, migh—ty, in Bat—tle. Lift up your Heads, O ye Gates,
and be ye lift up ye everlasting Doors; & the King, the King

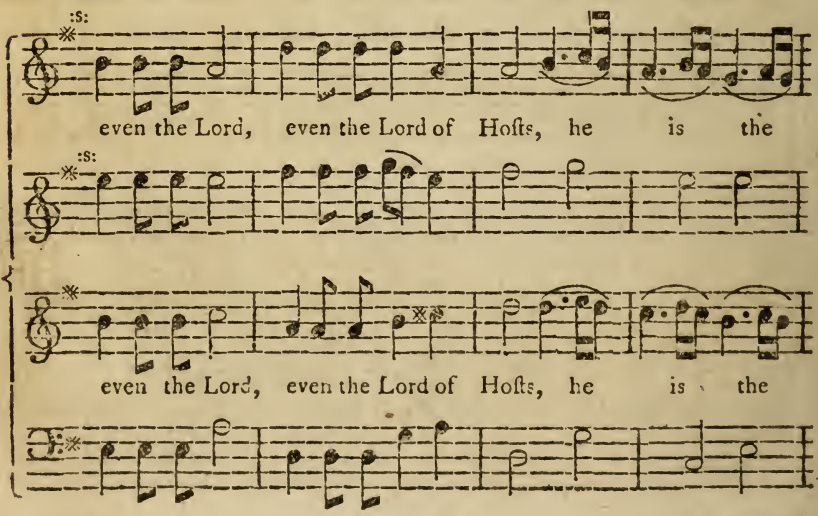
Continued.



Treble Solo.

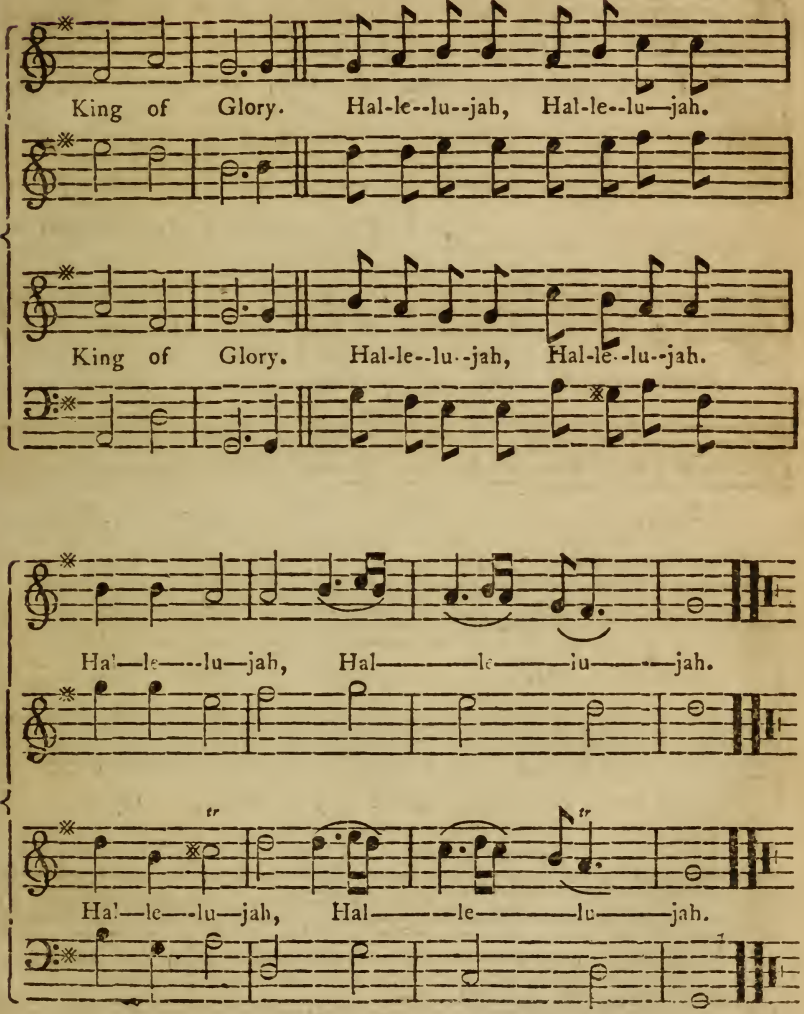


Full Chorus.



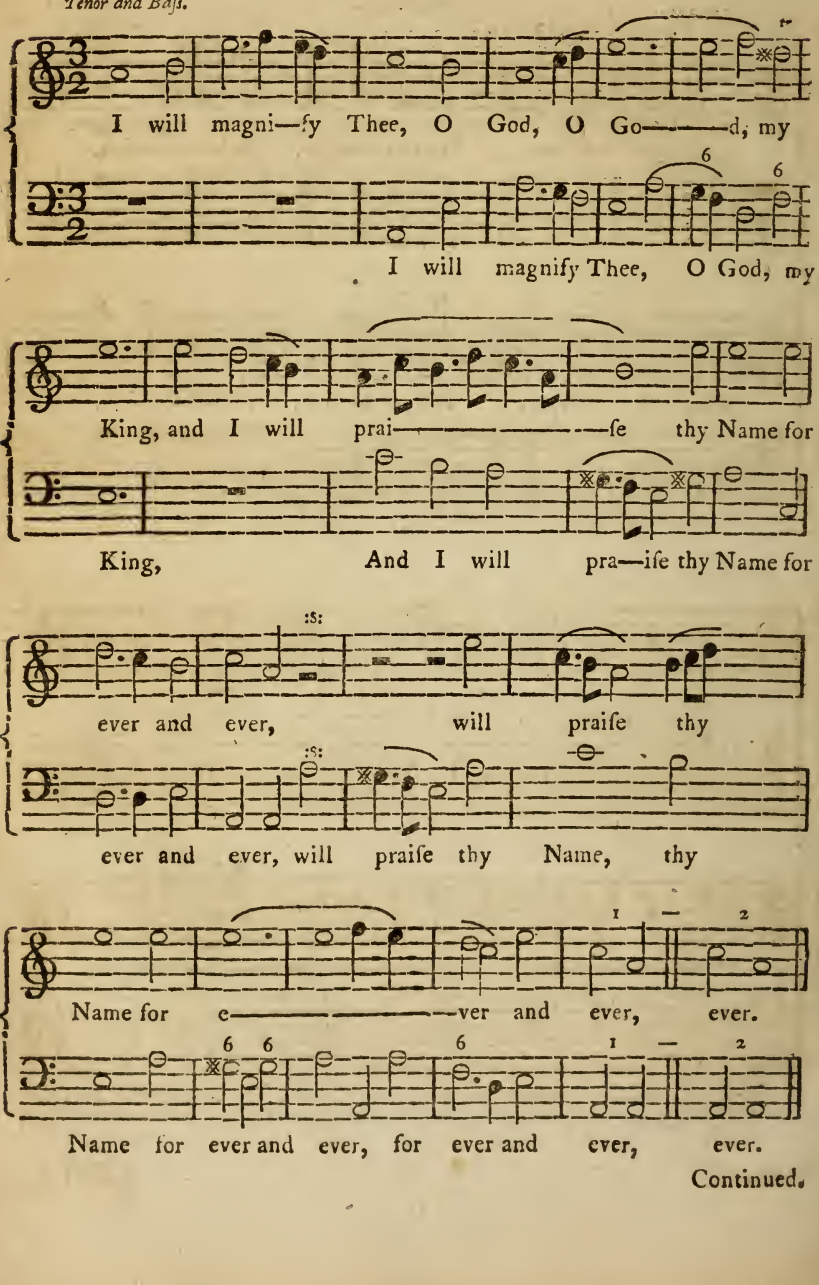
Continued.

Continued.


King of Glory. Hal-le--lu--jah, Hal-le--lu—jah.
King of Glory. Hal-le--lu--jah, Hal-le--lu--jah.
Hal—le—lu—jah, Hal——le——lu——jah.
tr
Hal—le—lu—jah, Hal——le——lu——jah.
tr

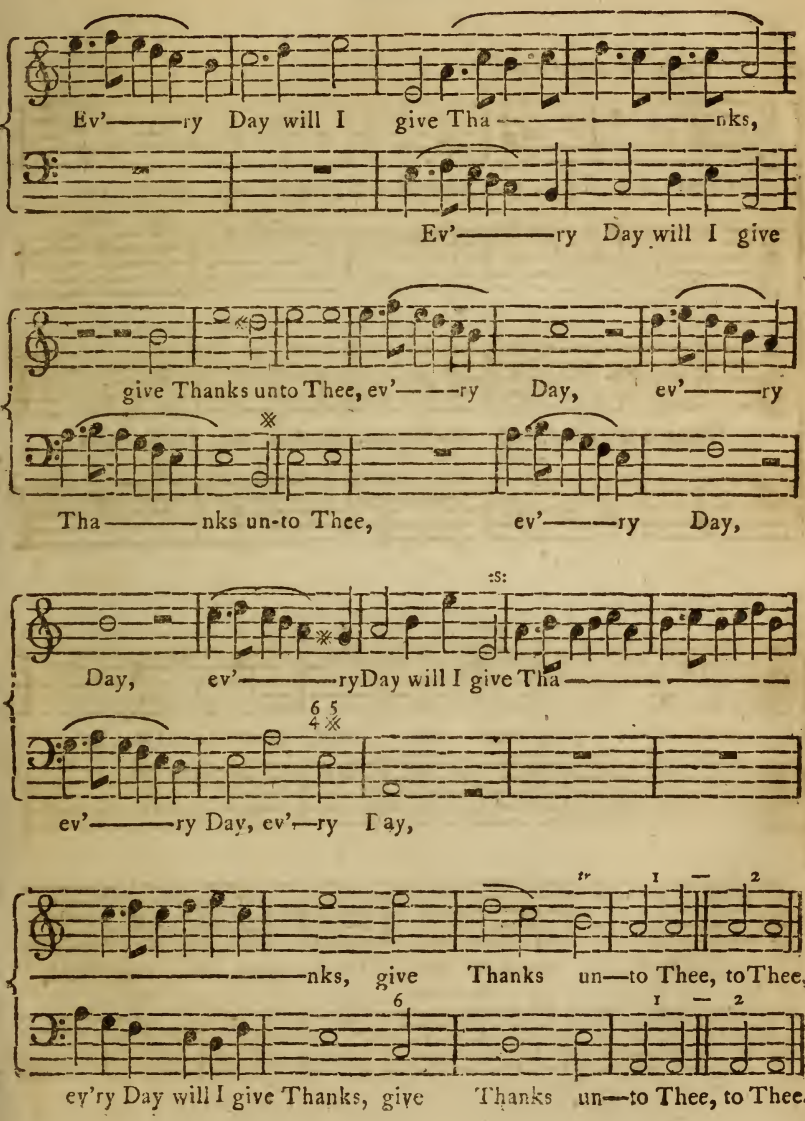
ANTHEM XV. *Taken out of the* 145*th* PSALM.

Tenor and Baſs.



Continued.

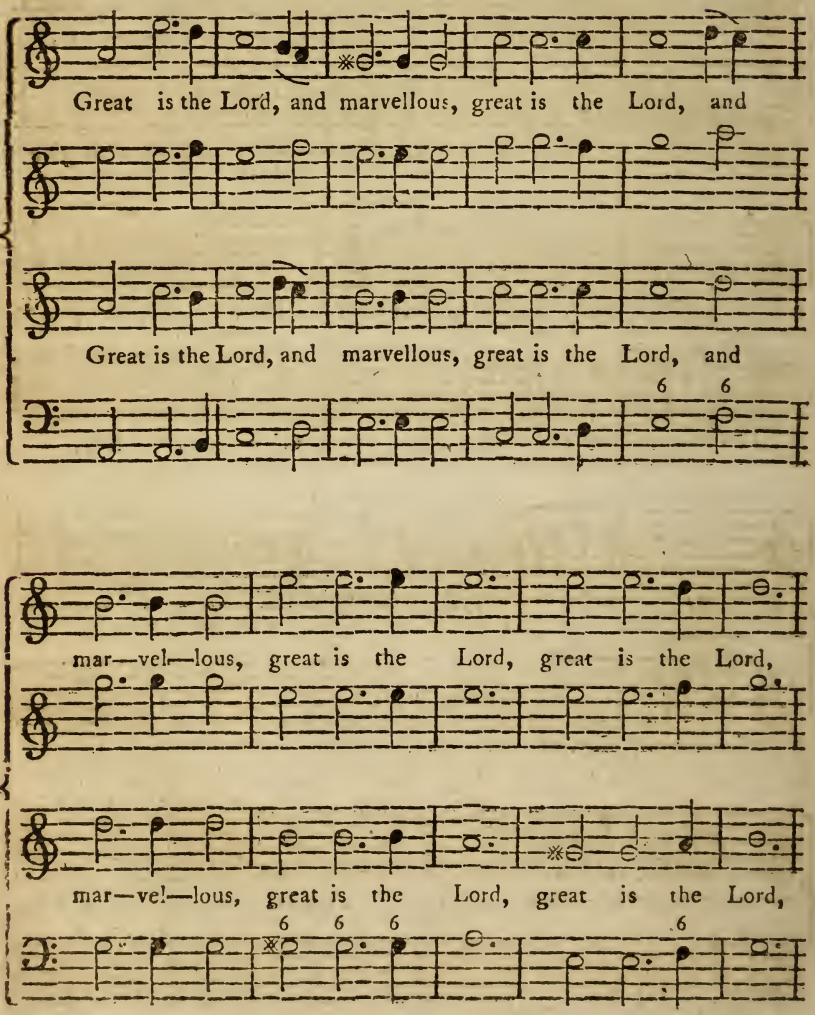
Continued.



Continued.

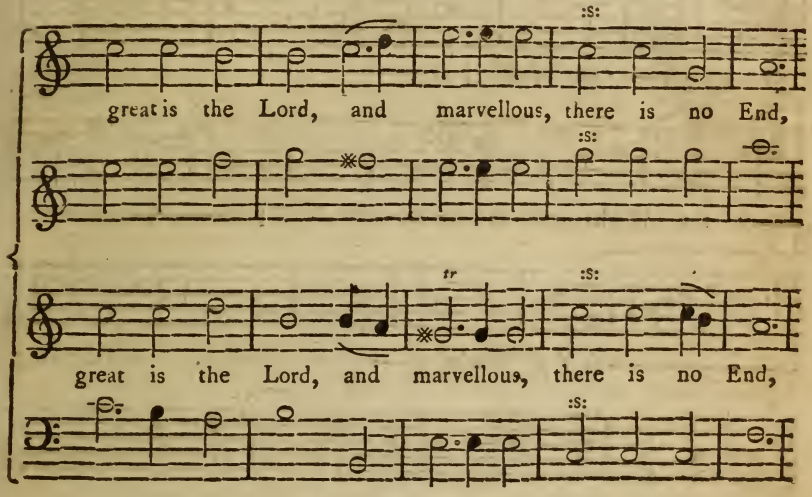
Continued.

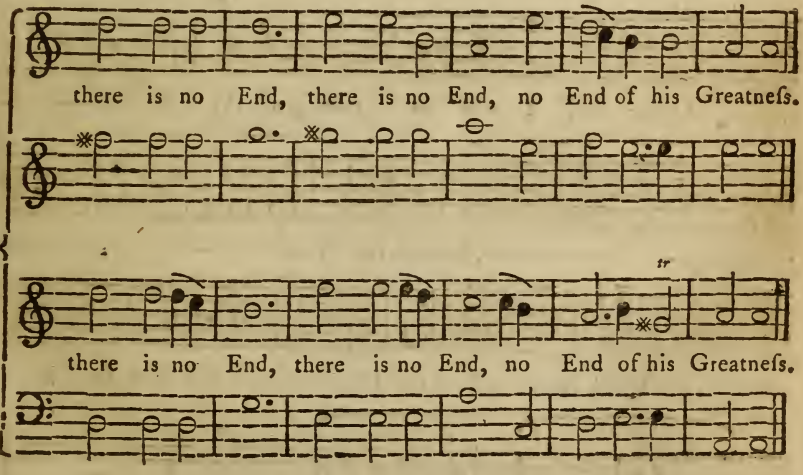
Full Chorus. Andante Vivace.



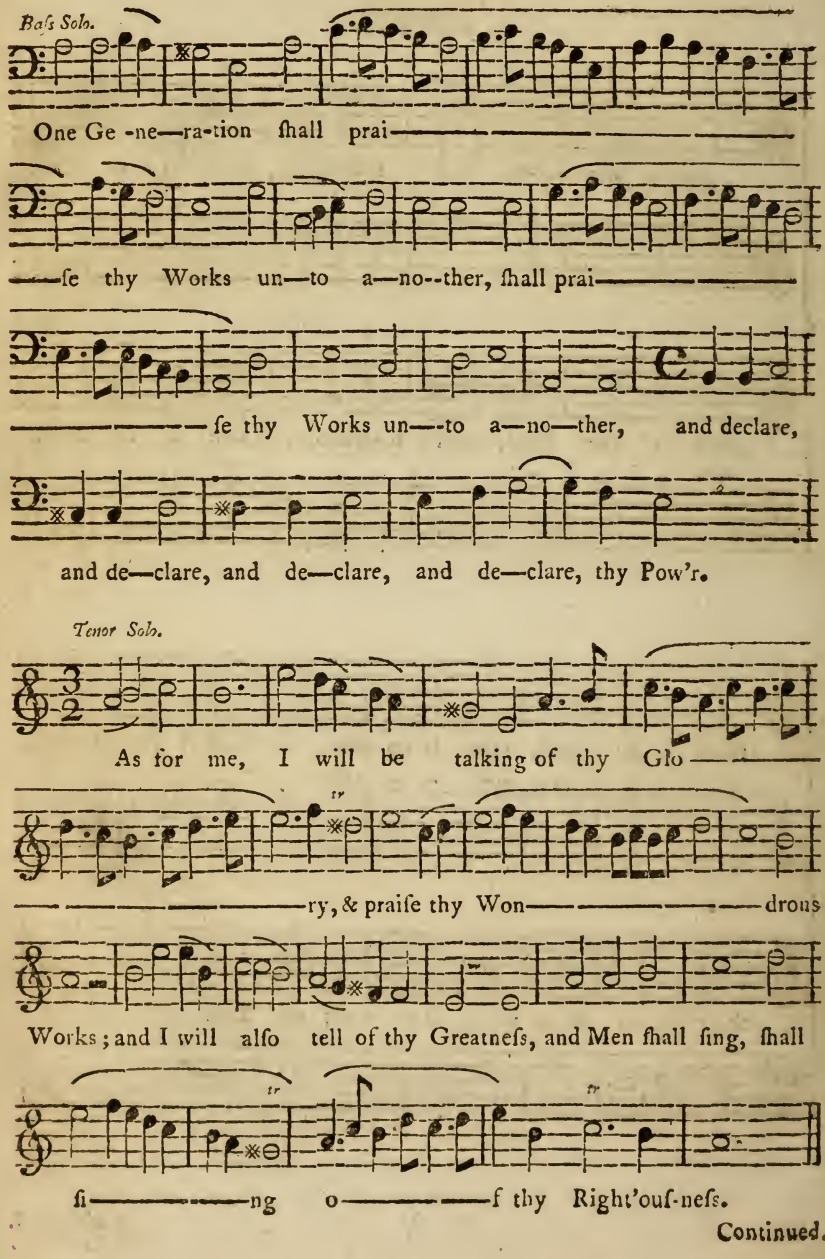
Continued.

Continued.


great is the Lord, and marvellous, there is no End,
great is the Lord, and marvellous, there is no End,


there is no End, there is no End, no End of his Greatneſs.
there is no End, there is no End, no End of his Greatneſs.

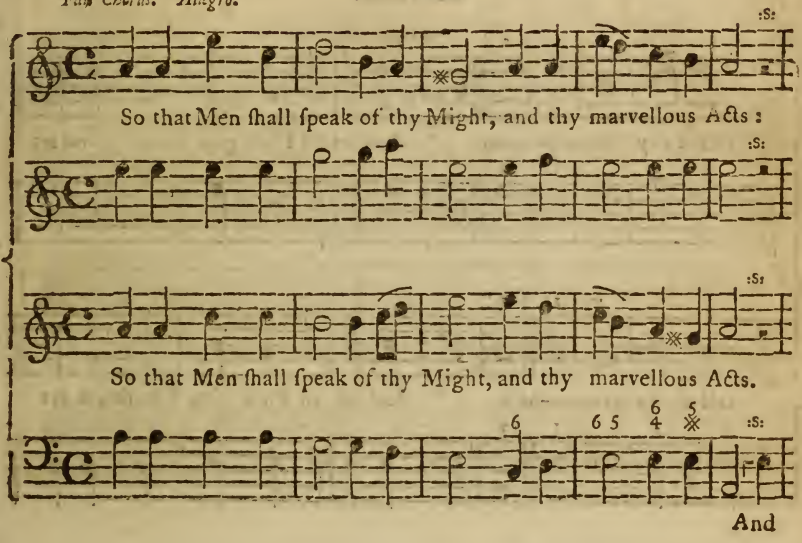
Continued.

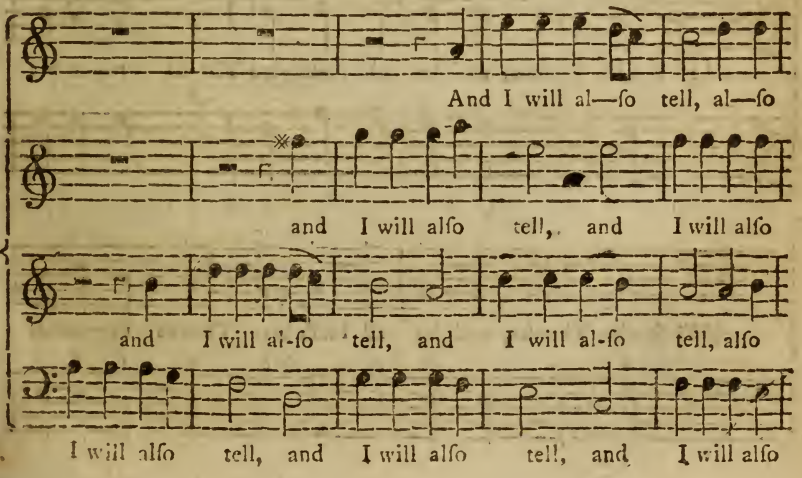


Continued.

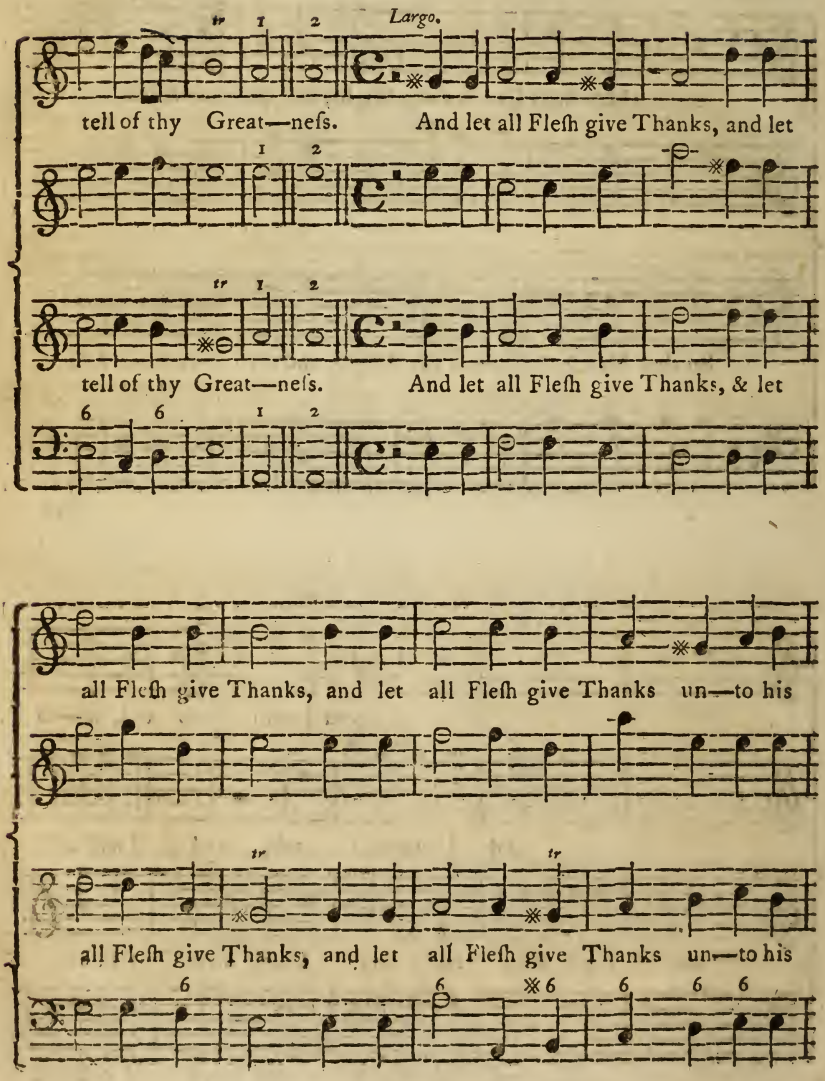
Continued.

Full Chorus. Allegro.



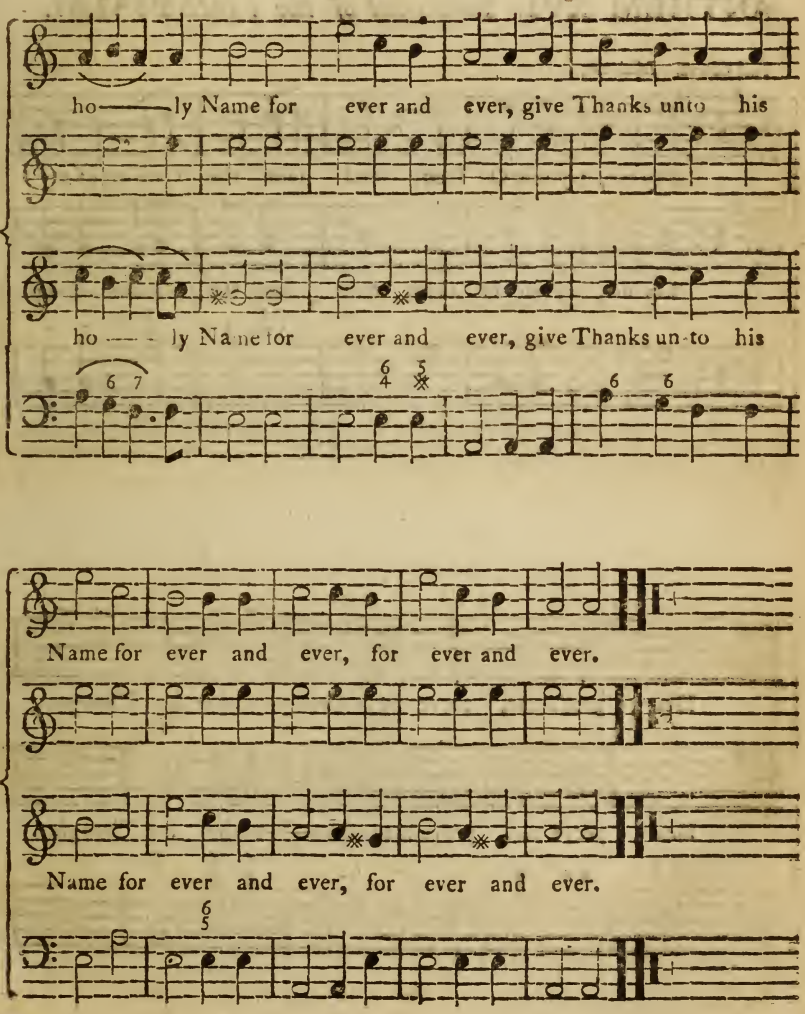


Continued.



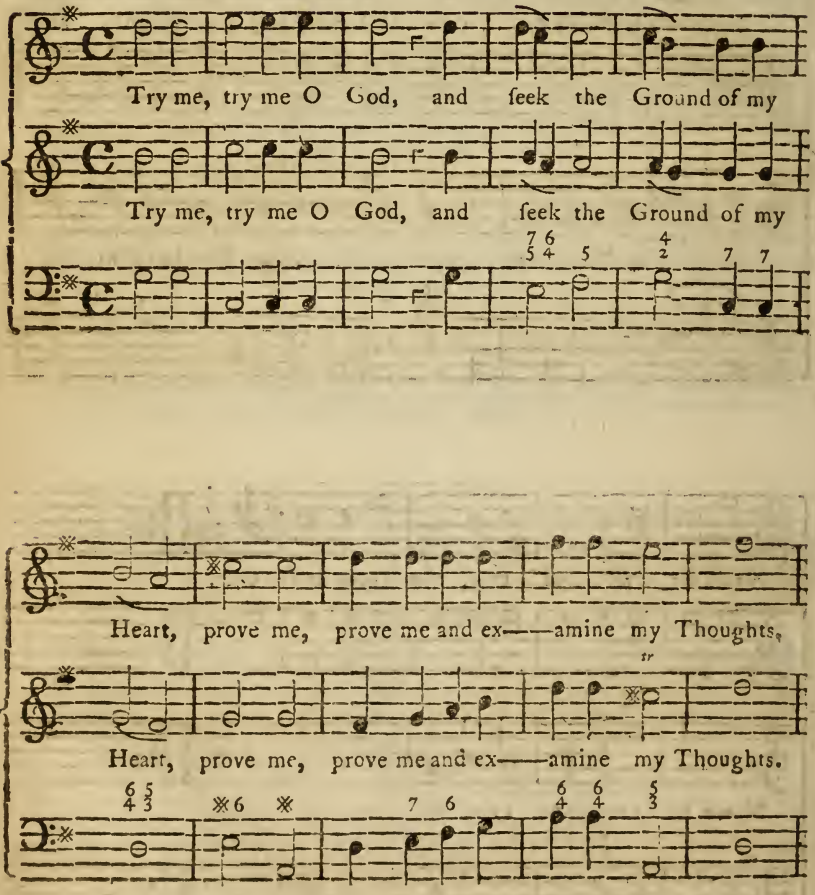
Continued.

Continued.


ho——ly Name for ever and ever, give Thanks unto his
ho——ly Name for ever and ever, give Thanks un-to his
Name for ever and ever, for ever and ever.
Name for ever and ever, for ever and ever.

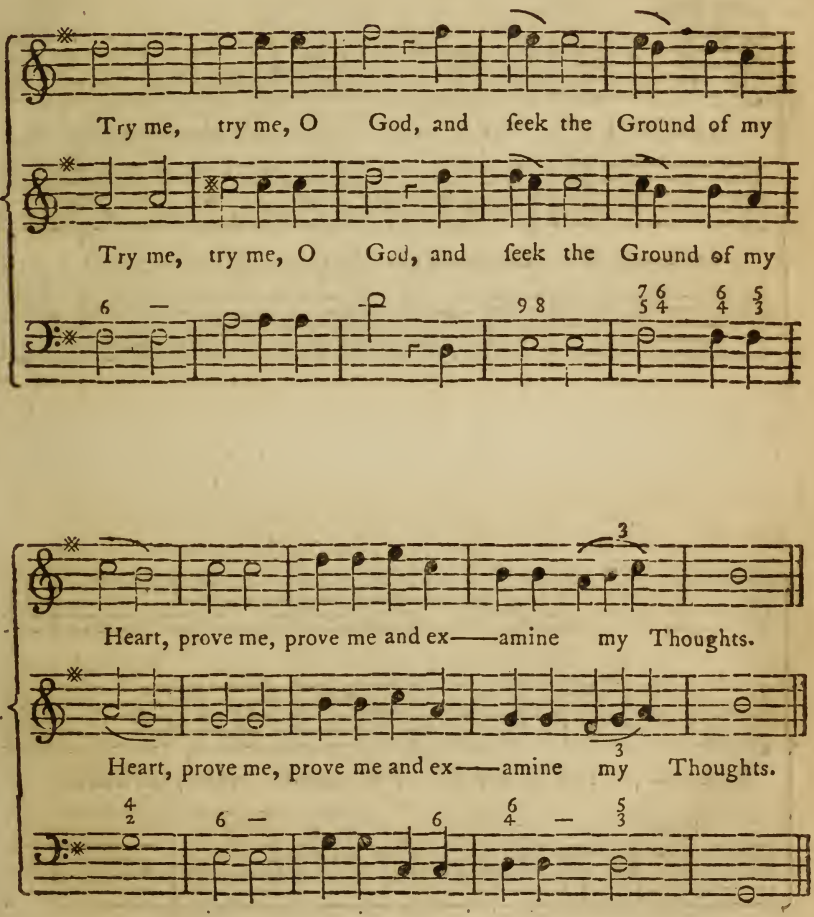
ANTHEM XVI. *Taken out of the* 139*th* PSALM.

Full Chorus. Moderato.



Continued.

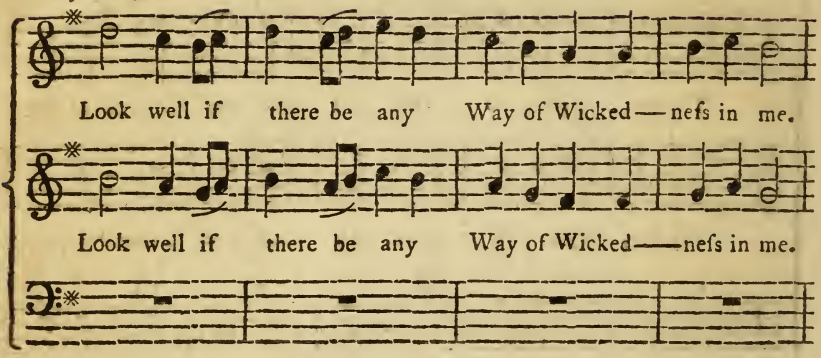
Continued.

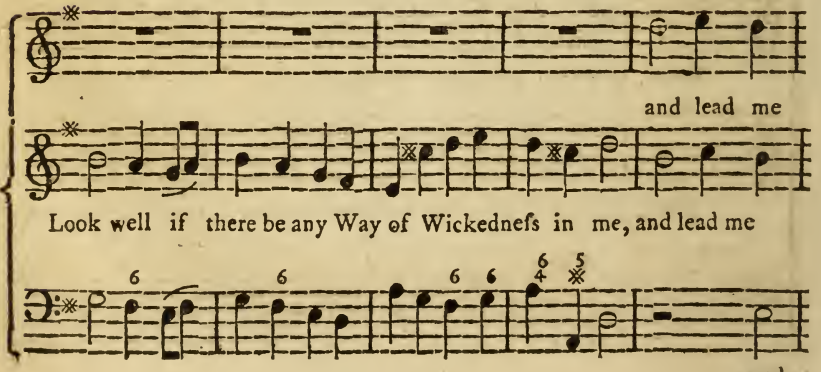


Continued.

Continued.

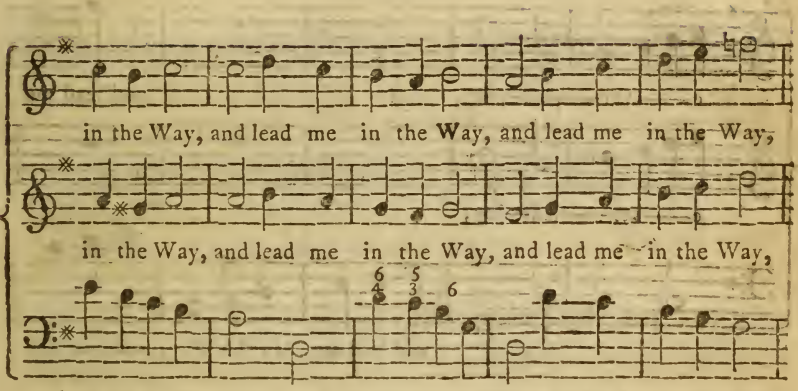
Verſe Piano.

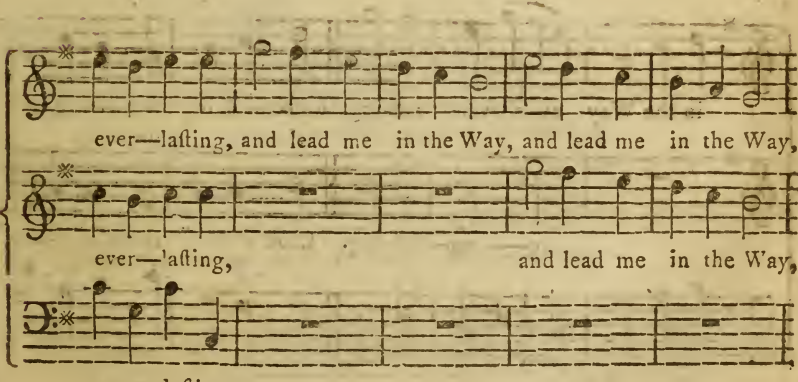




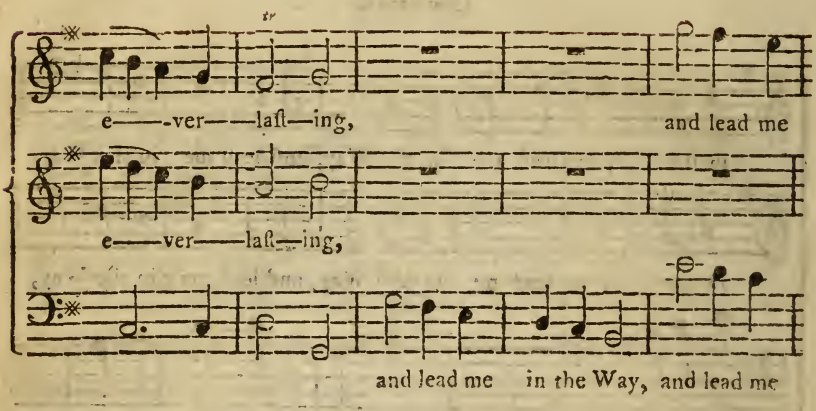
Continued.

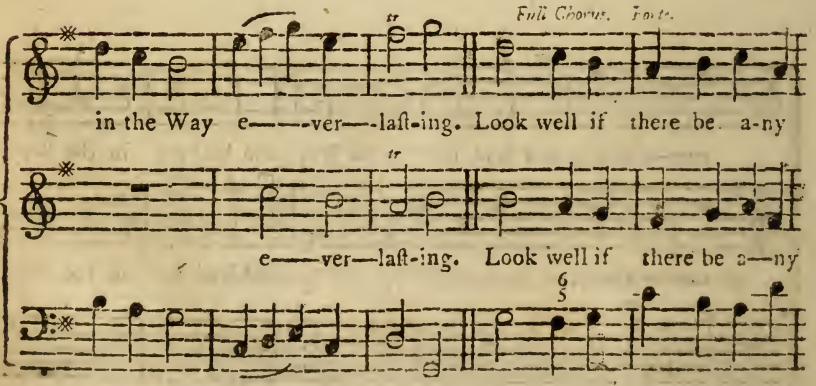
Continued.


in the Way, and lead me in the Way, and lead me in the Way,
in the Way, and lead me in the Way, and lead me in the Way,
6 5
4 3 6
lead me in the Way, and lead me in the Way, lead me in the Way,


ever—lasting, and lead me in the Way, and lead me in the Way,
ever—lasting, and lead me in the Way,
ever—lasting.

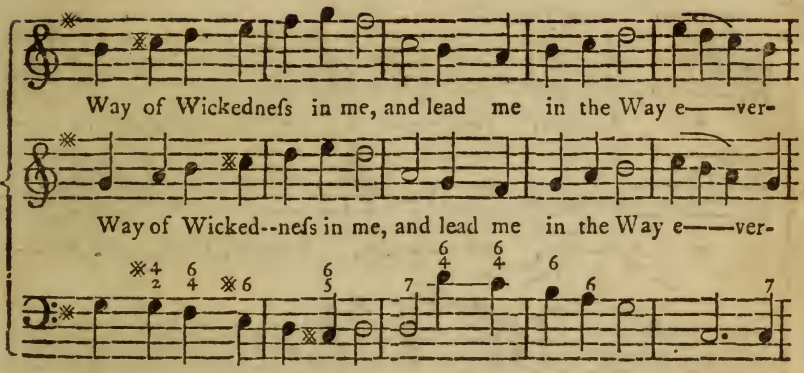
Continued.

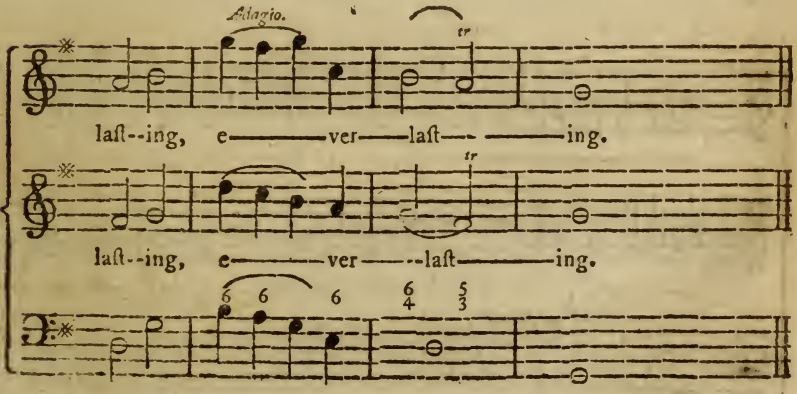




Continued.

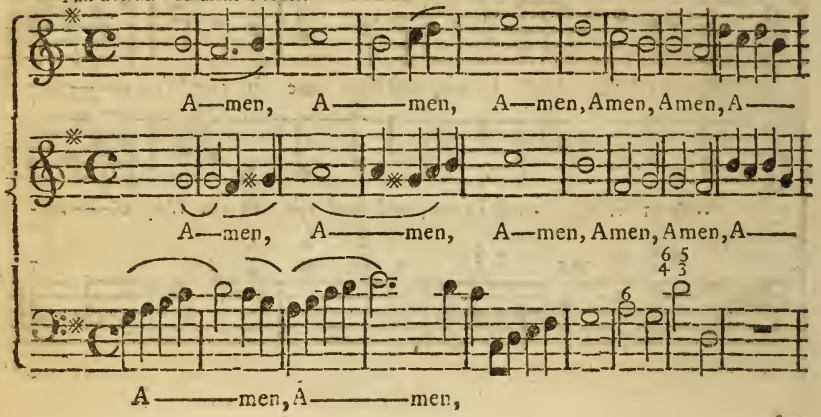
Continued.

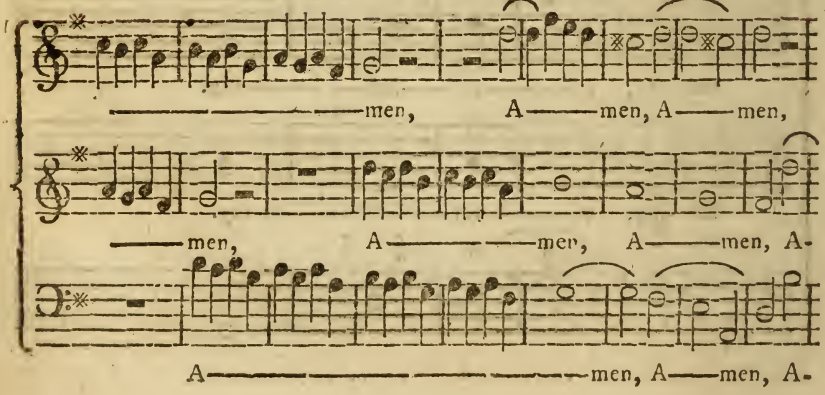

Way of Wickedneſs in me, and lead me in the Way e——ver-
Way of Wicked--neſs in me, and lead me in the Way e——ver-


Adagio.
laſt--ing, e——ver——laſt——ing.
laſt--ing, e——ver——laſt——ing.

Continued.

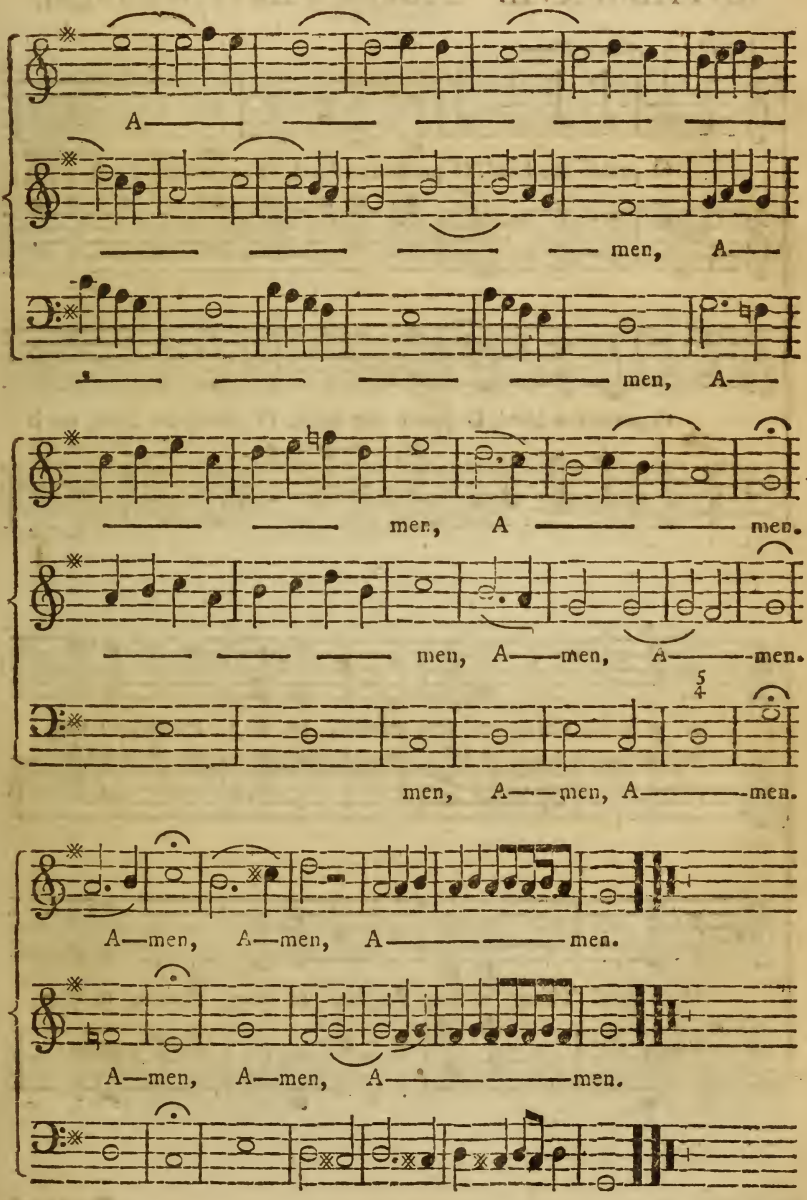
Full Chorus. Andante Vivace.





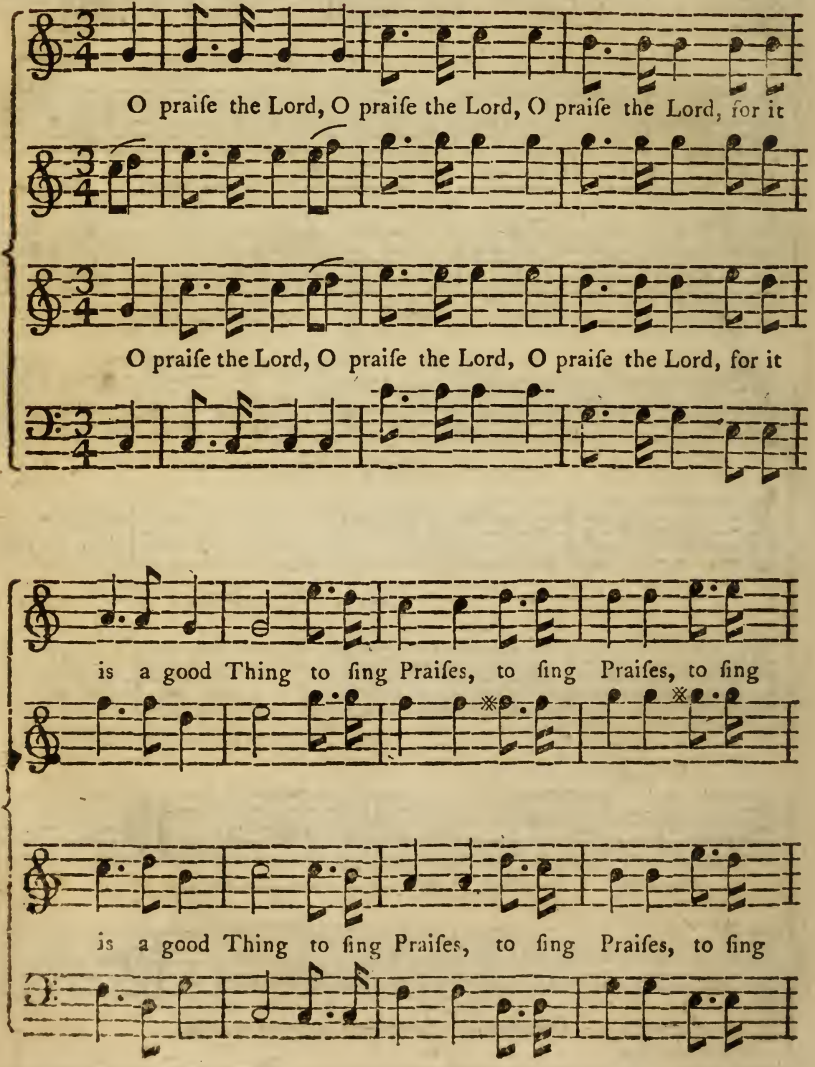
Continued.

Continued.


A——
——— men, A——
——— men, A——
——— ——— men, A ——— ——— men.
——— ——— ——— men, A——men, A———men.
men, A——men, A———men.
A—men, A—men, A———men.
A—men, A—men, A———men.

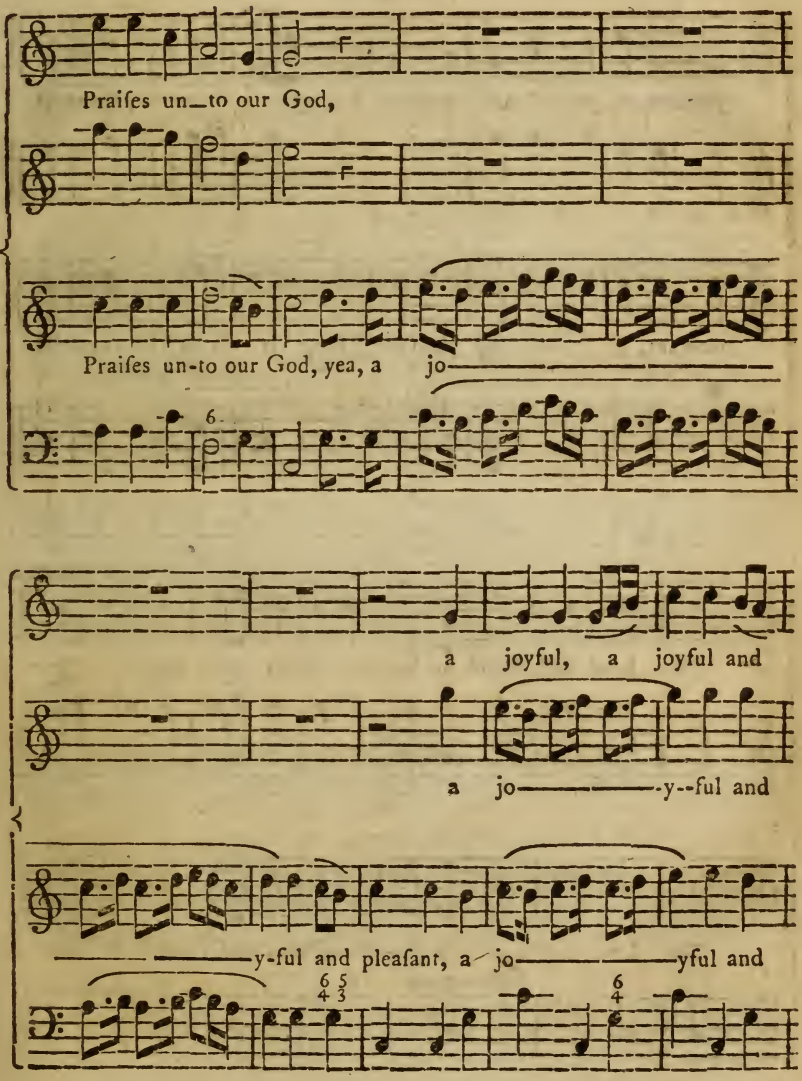
ANTHEM XVII. *Taken out of the* 147*th* PSALM.

Full Chorus. Andante Vivace.



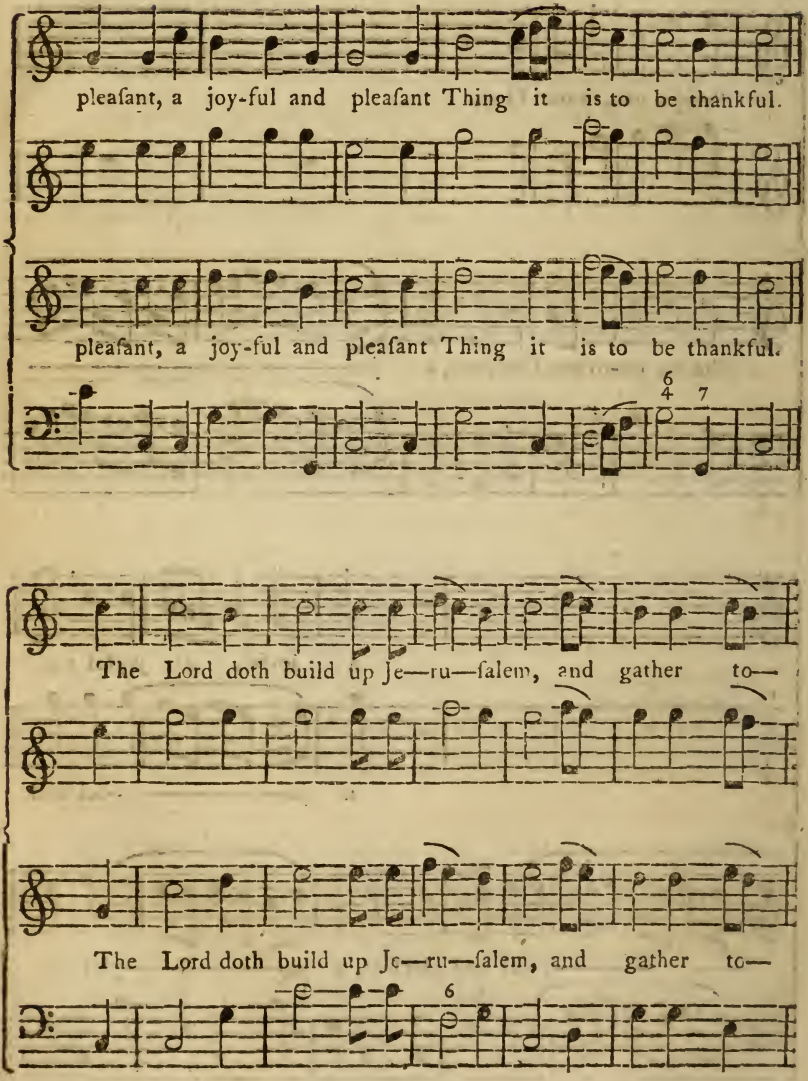
Continued.

Continued.



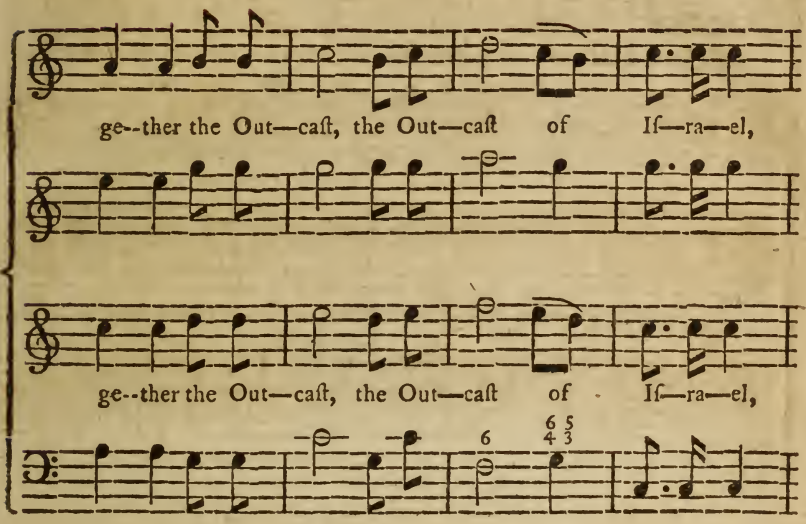
Continued.

Continued.

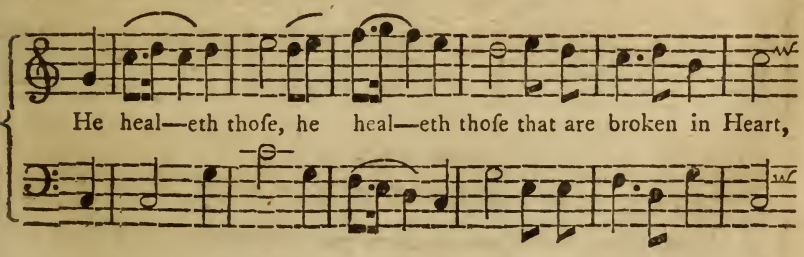


Continued.

Continued.

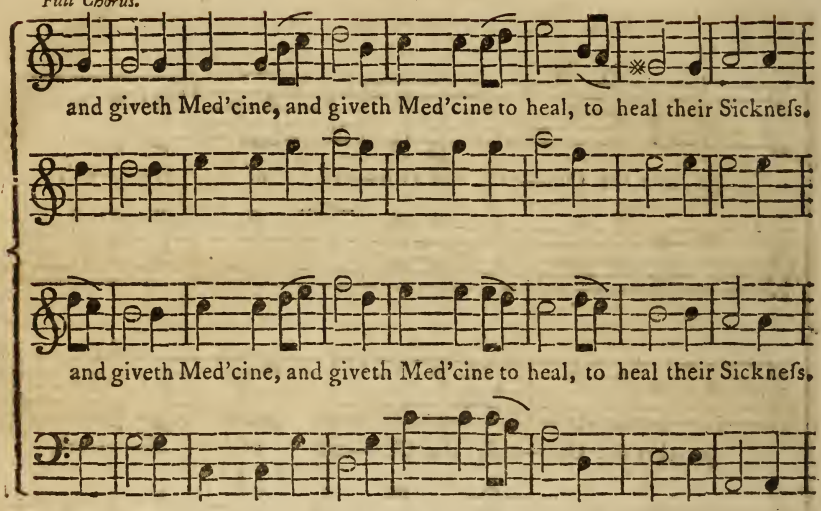


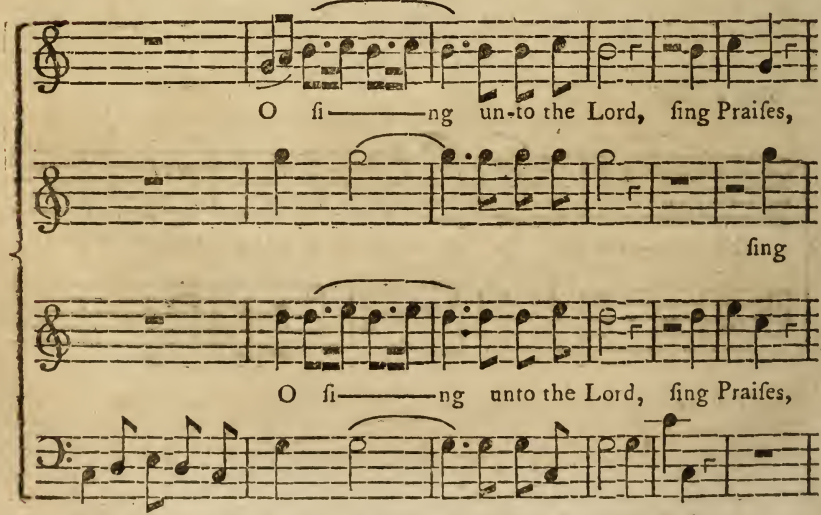
Tenor and Baſs.



Continued.

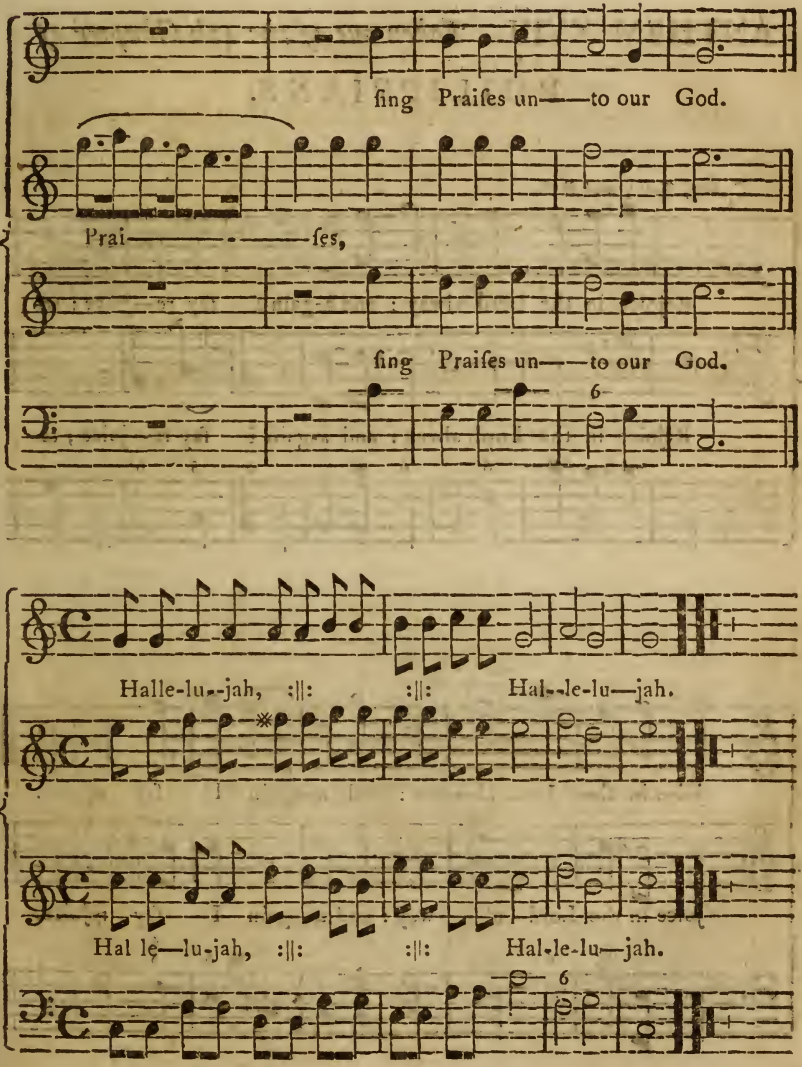
Full Chorus.





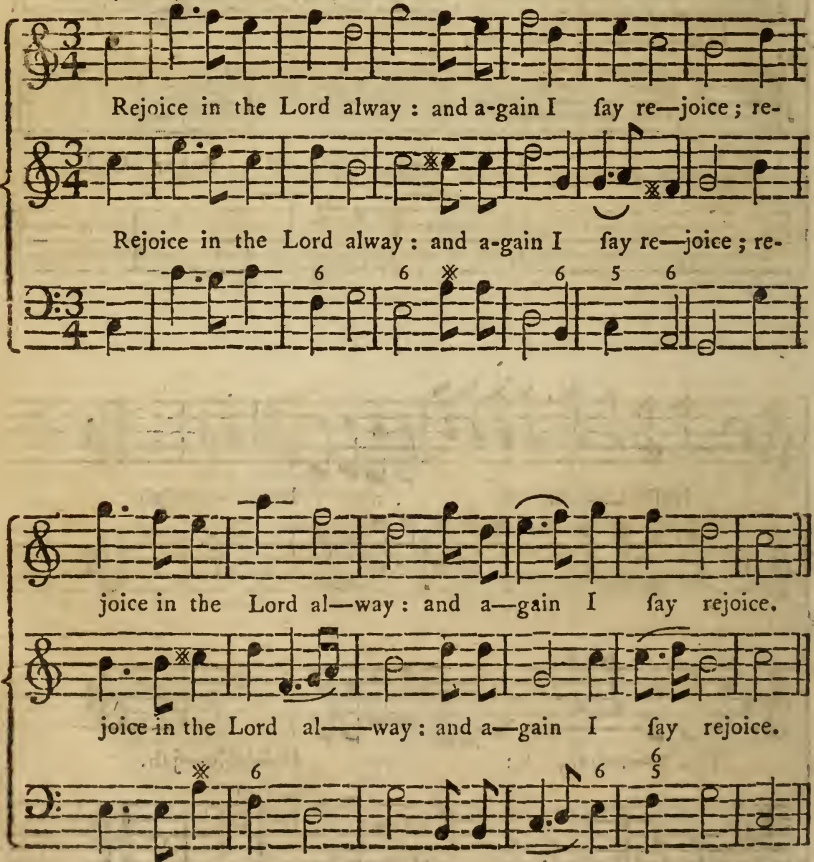
Continued.

Continued.


ſing Praiſes un——to our God.
Prai——ſes,
ſing Praiſes un——to our God.
6
Halle-lu--jah, :||: :||: Hal--le-lu—jah.
Hal le—lu-jah, :||: :||: Hal-le-lu—jah.
6

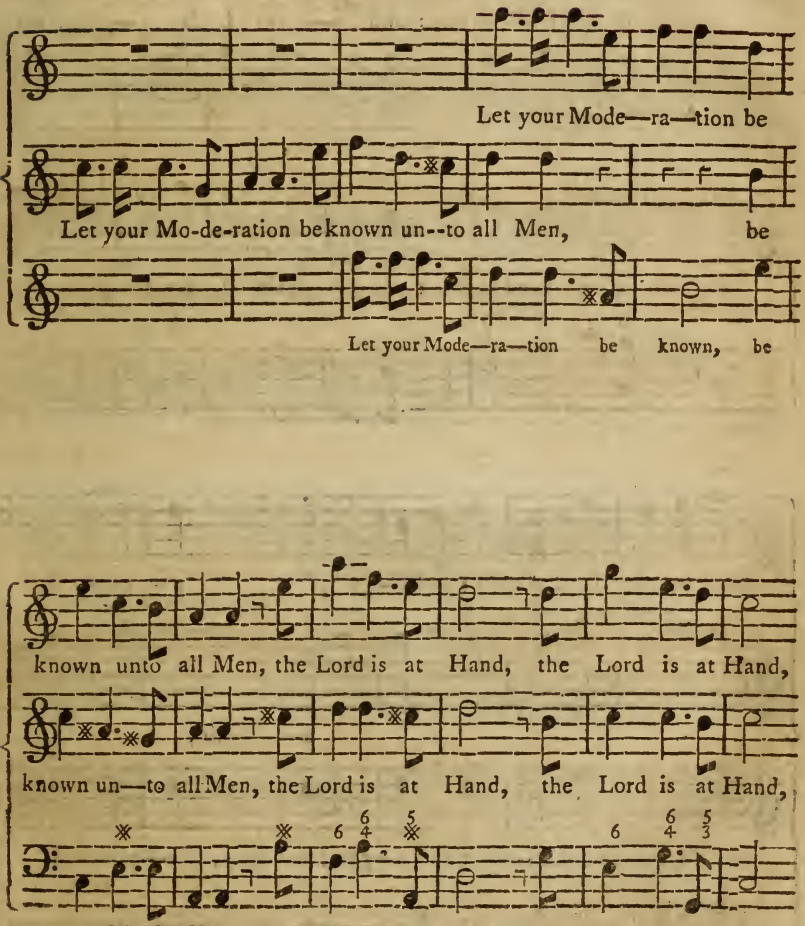
ANTHEM XVIII. *Taken out of the 4th Chapter of* PHILIPPIANS.

Counter, Tenor, and Baſs.



Continued.

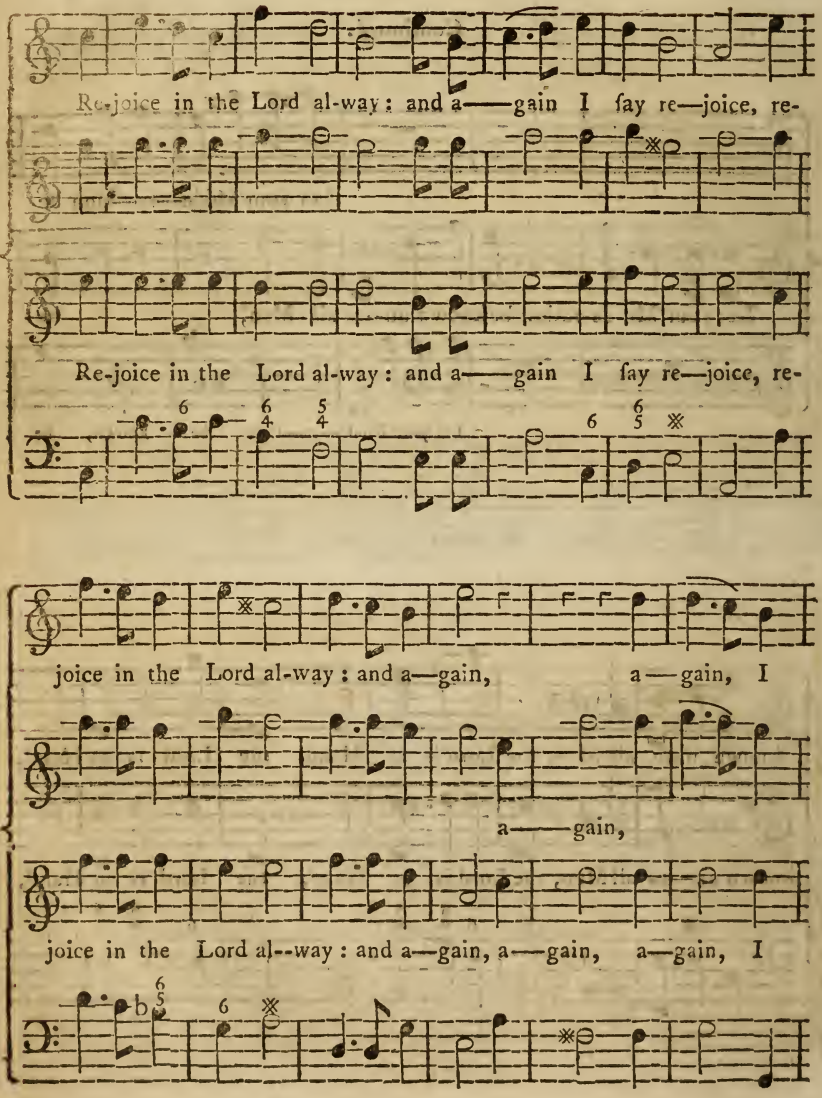
Continued.



Continued.

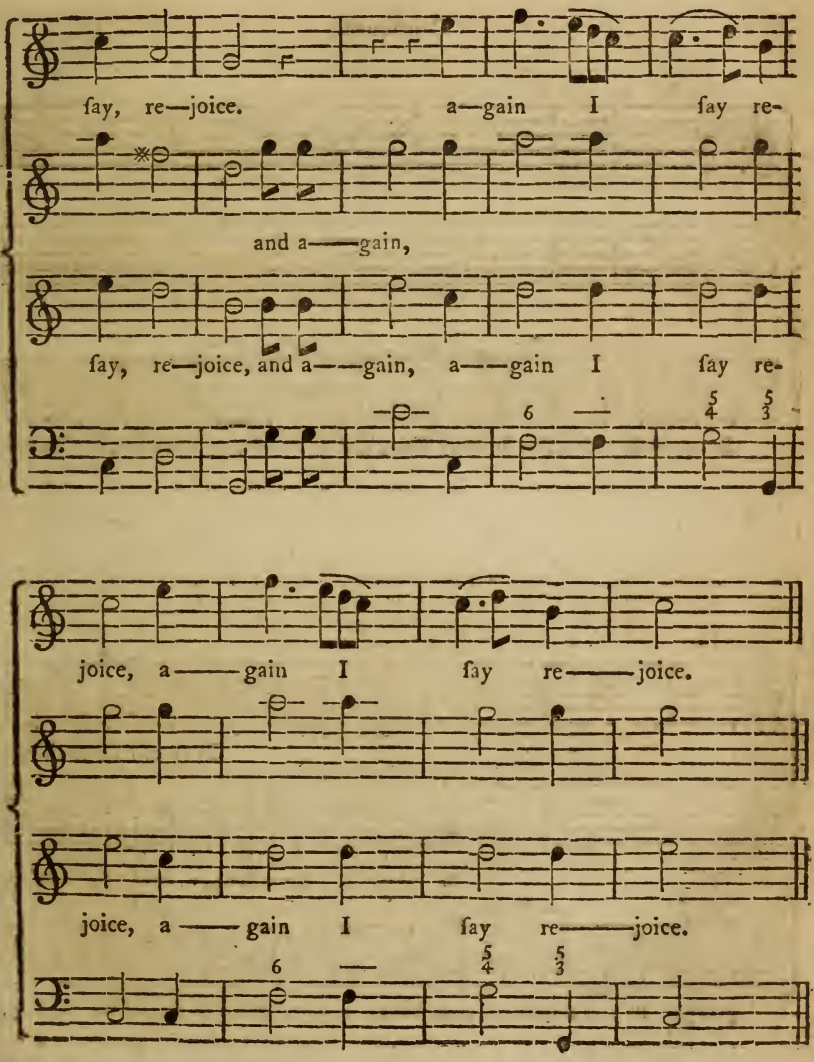
Continued.

Full Chorus. Vivace.



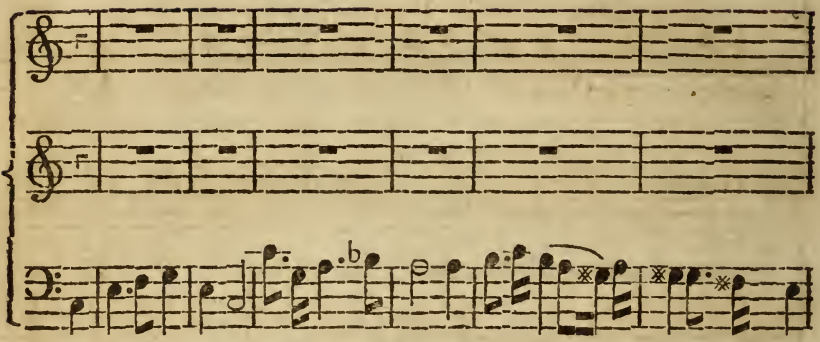
Continued.

Continued.

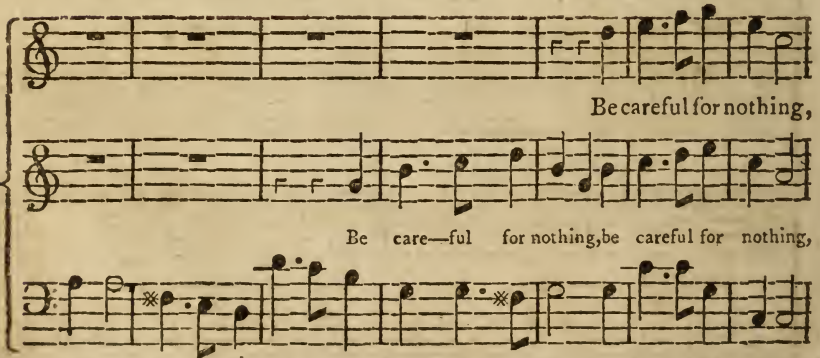


Continued.

Continued.



Be careful for nothing, but in ev'-ry Thing by Pray'r and Sup—pli—ca-tion, with Thankſ-



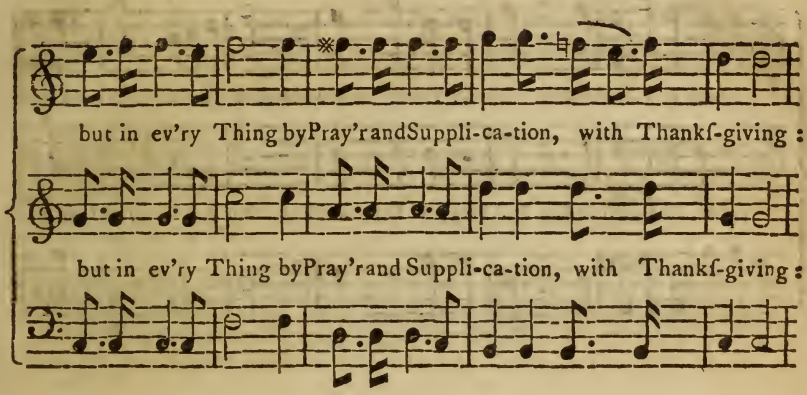
Be careful for nothing,

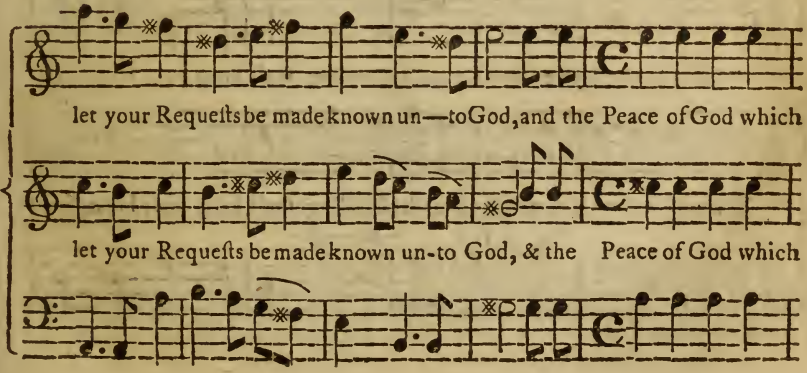
Be care—ful for nothing, be careful for nothing,

giving, let your Requeſts be made known un—to God: be careful for nothing,

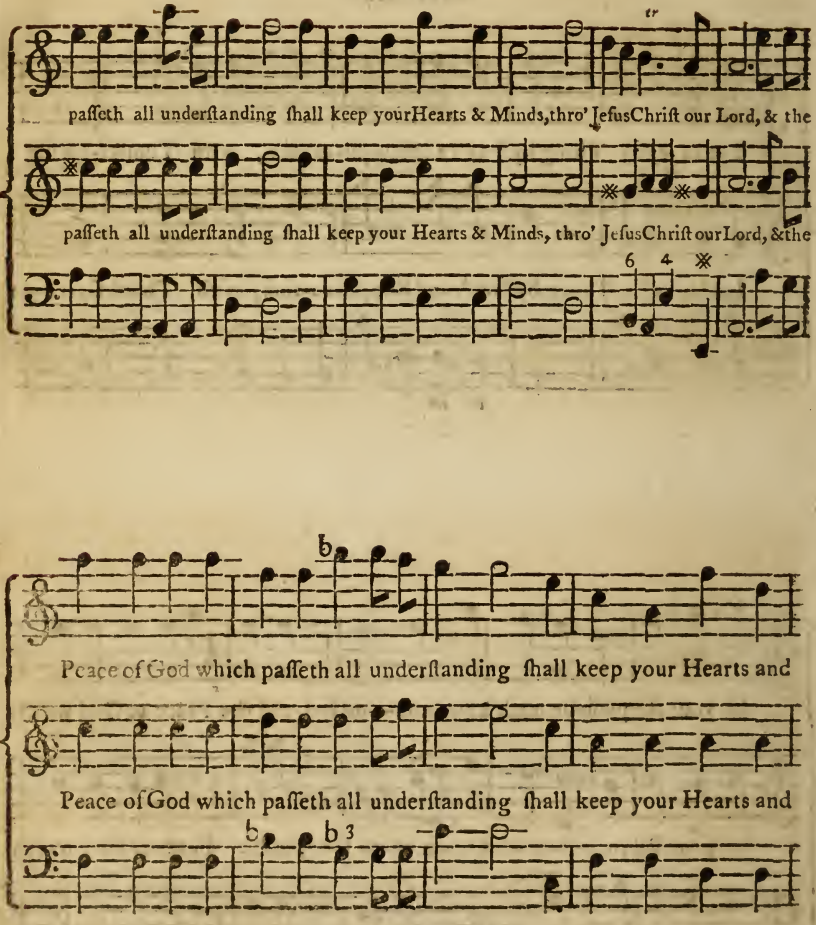
Continued.

Continued.


but in ev'ry Thing by Pray'r and Suppli-ca-tion, with Thankſ-giving:
but in ev'ry Thing by Pray'r and Suppli-ca-tion, with Thankſ-giving:

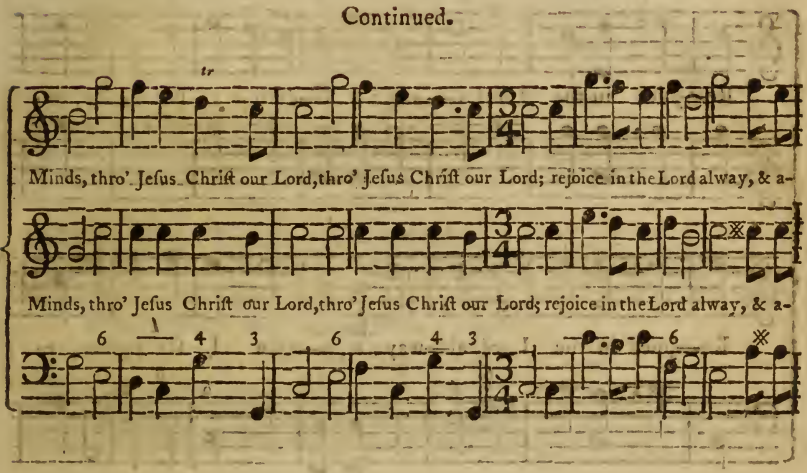

let your Requeſts be made known un—to God, and the Peace of God which
let your Requeſts be made known un-to God, & the Peace of God which

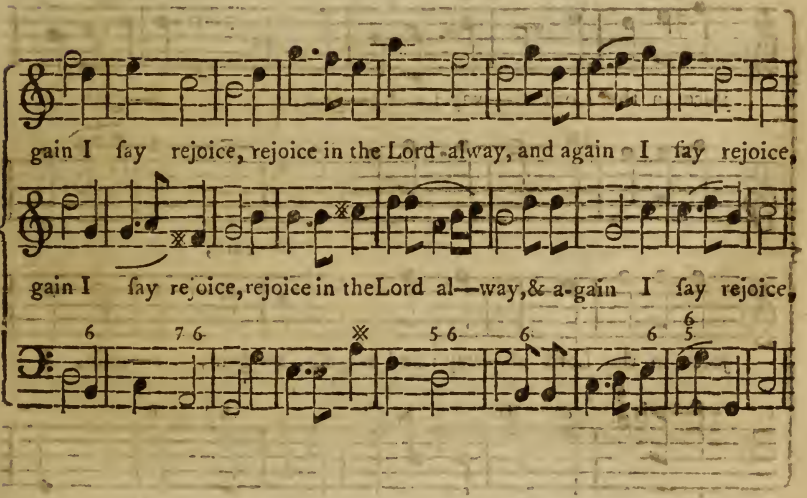
Continued.



Continued.

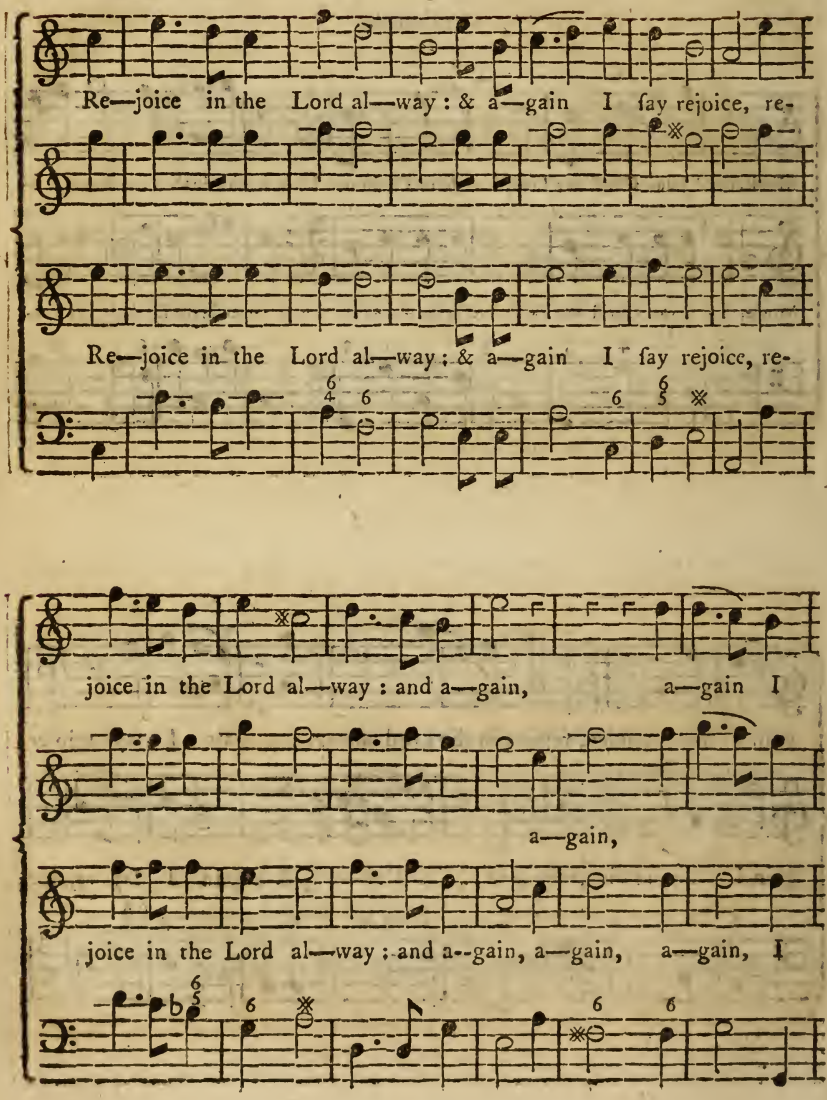
Continued.


Minds, thro' Jesus Christ our Lord, thro' Jesus Christ our Lord; rejoice in the Lord alway, & a-
Minds, thro' Jesus Christ our Lord, thro' Jesus Christ our Lord; rejoice in the Lord alway, & a-


gain I say rejoice, rejoice in the Lord alway, and again I say rejoice,
gain I say rejoice, rejoice in the Lord al—way, & a-gain I say rejoice,

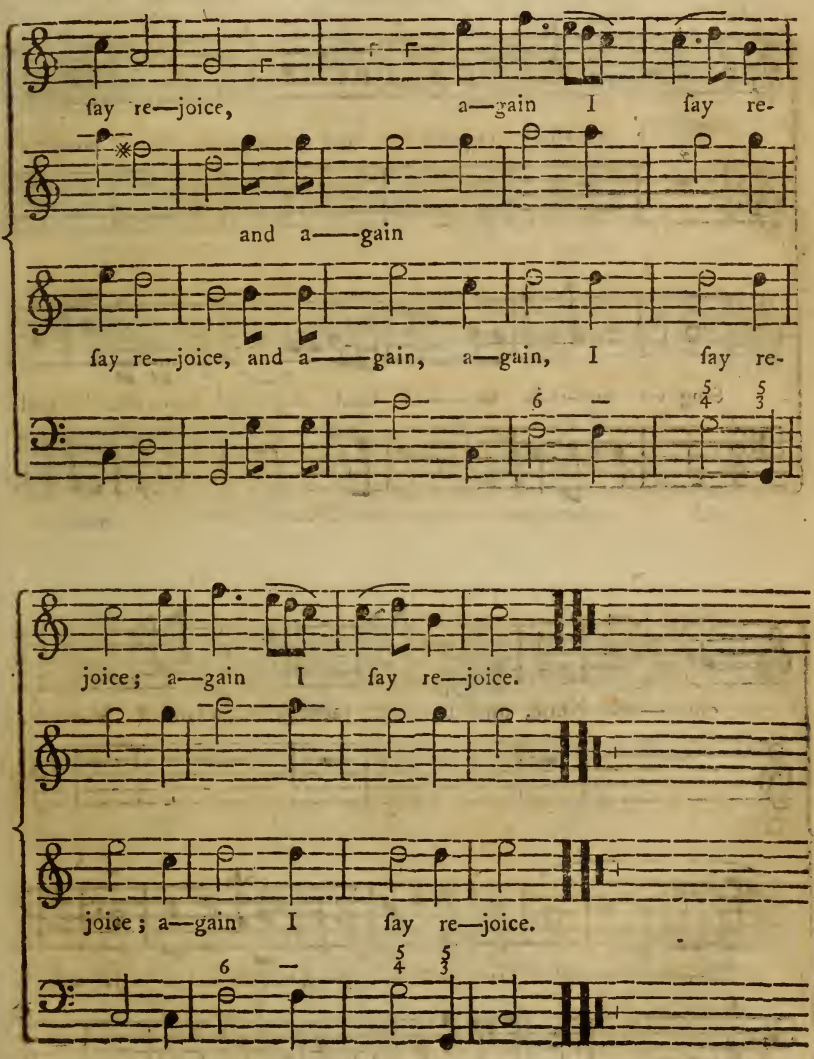
Continued.

Full Chorus. Vivace.

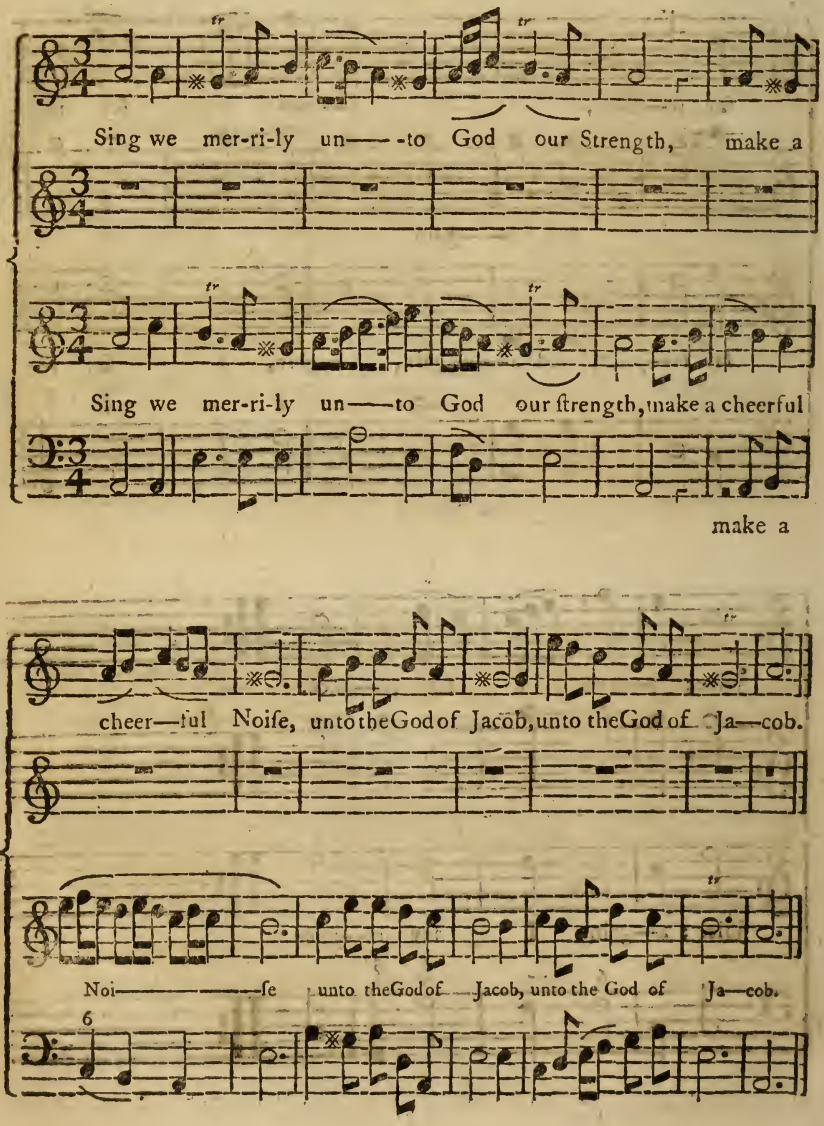


Continued.

Continued.

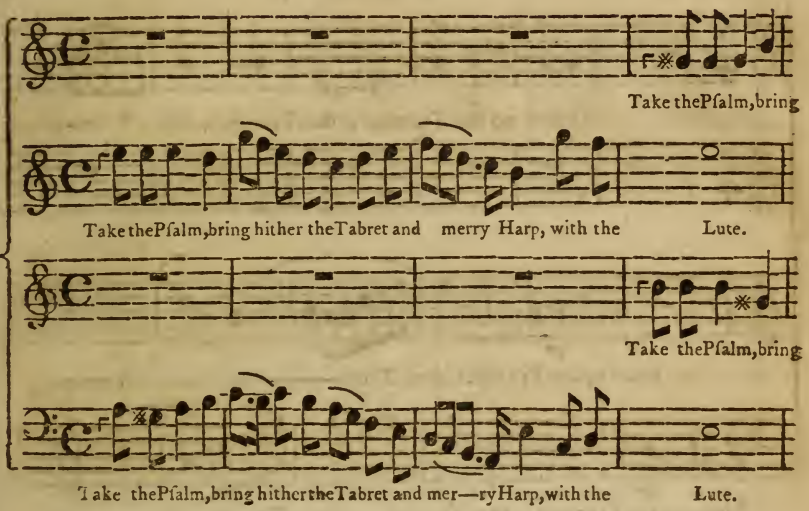

say re—joice, a—gain I say re-
and a——gain
say re—joice, and a——gain, a—gain, I say re-
joice; a—gain I say re—joice.
joice; a—gain I say re—joice.

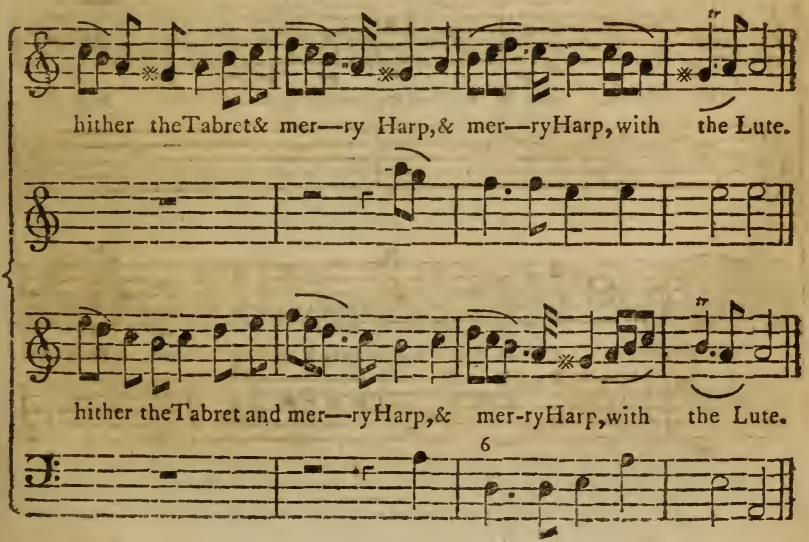
ANTHEM XIX. *Taken out of the* 81*ſt* PSALM.



Continued.

Continued.





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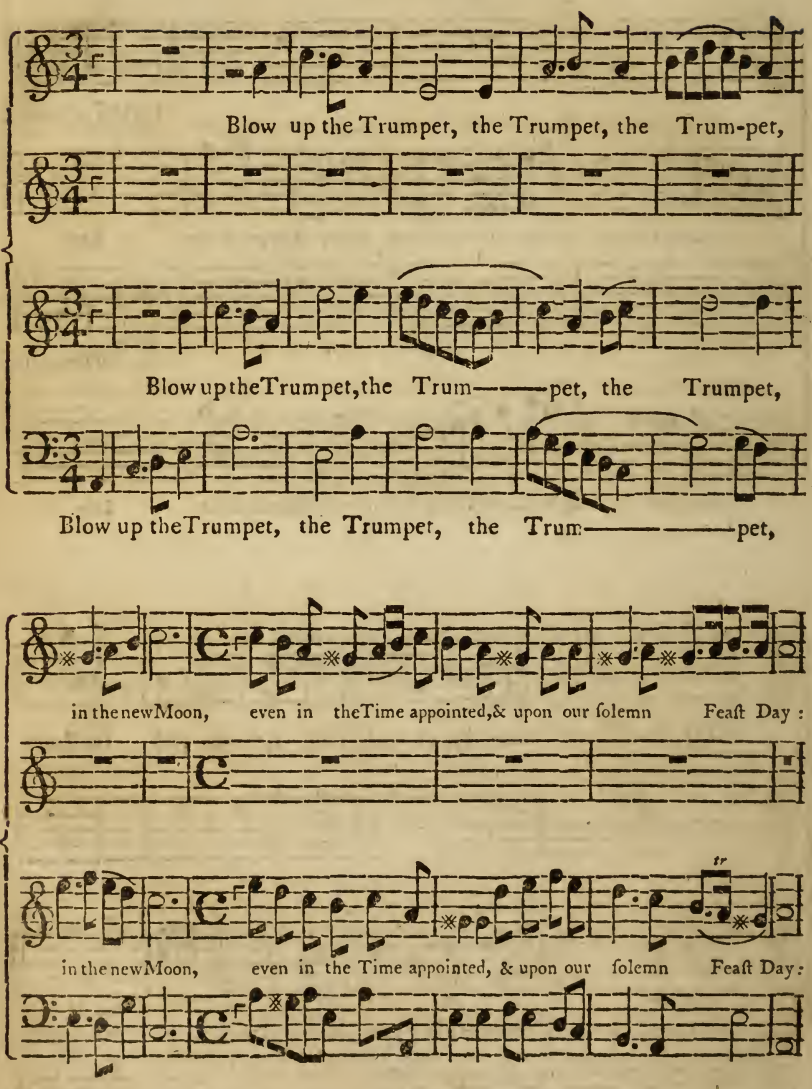

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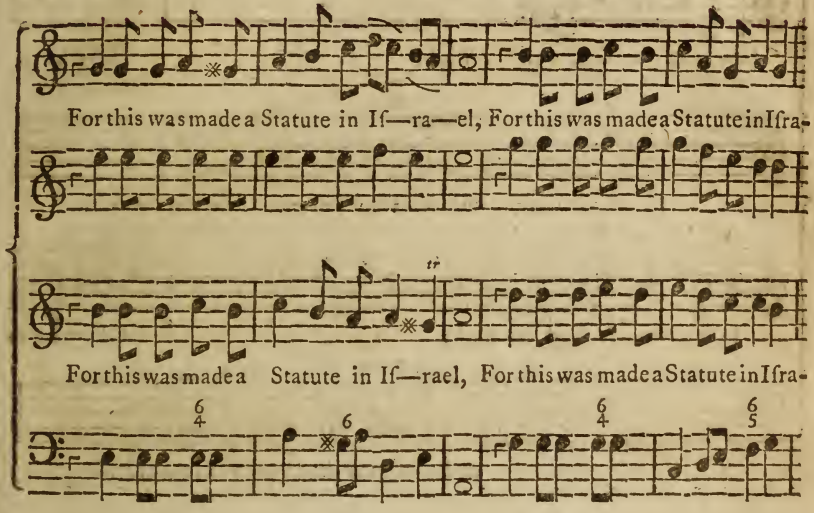
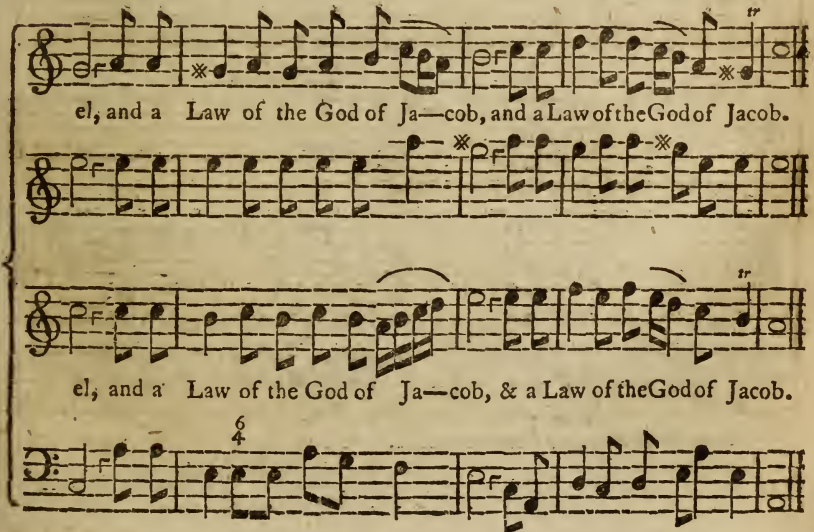
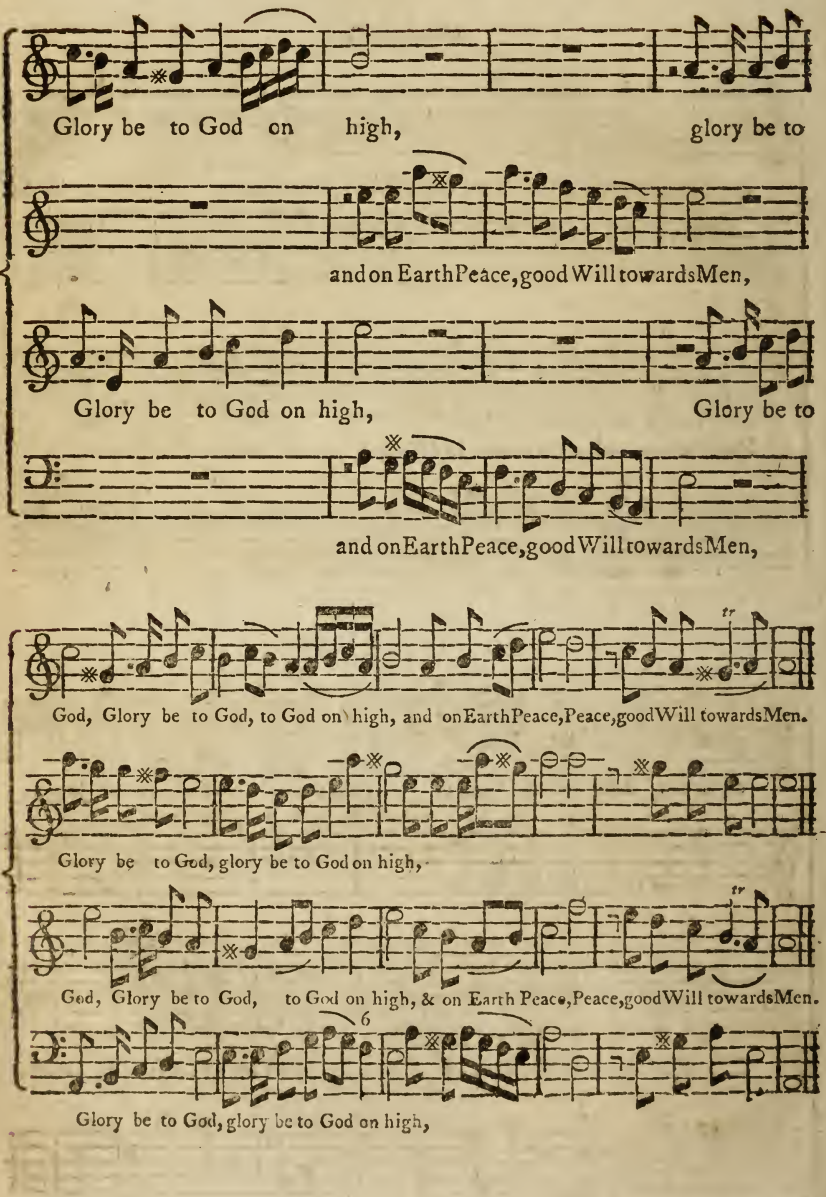

For this was made a Statute in Is—ra—el, For this was made a Statute in Isra-
For this was made a Statute in Is—rael, For this was made a Statute in Isra-


el, and a Law of the God of Ja—cob, and a Law of the God of Jacob.
el, and a Law of the God of Ja—cob, & a Law of the God of Jacob.

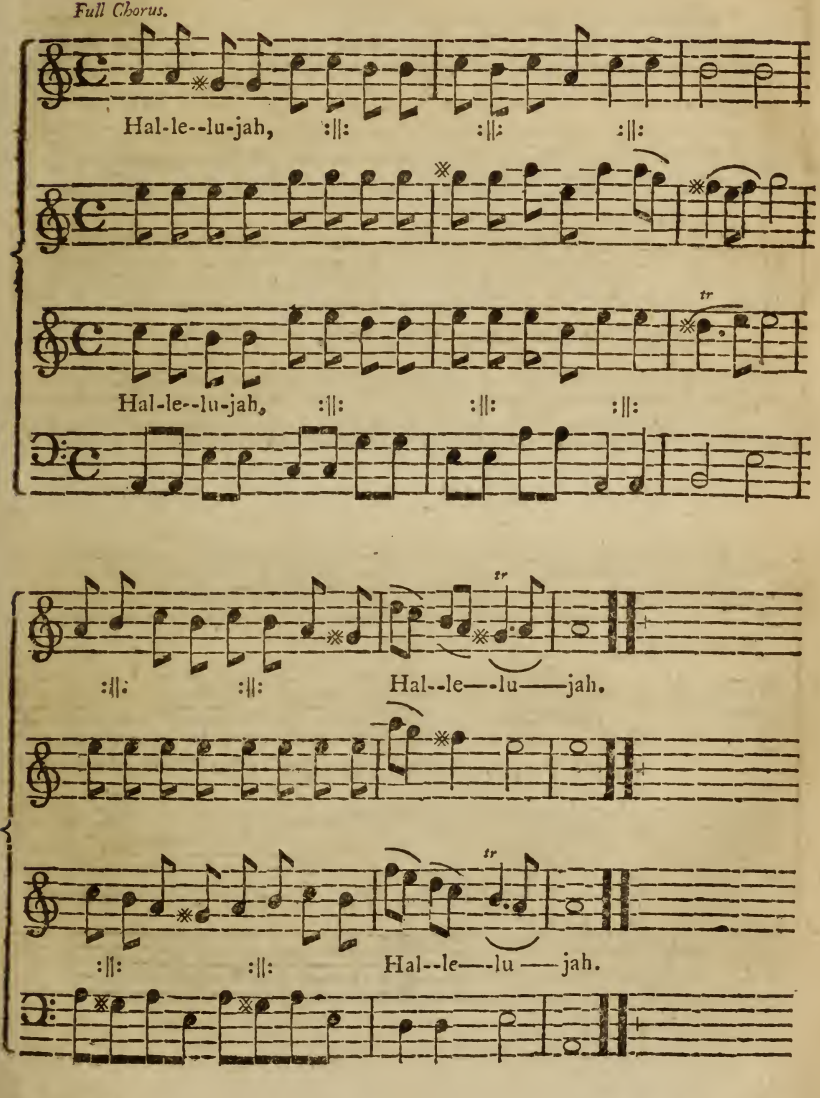
DOXOLOGY.



HALLE-

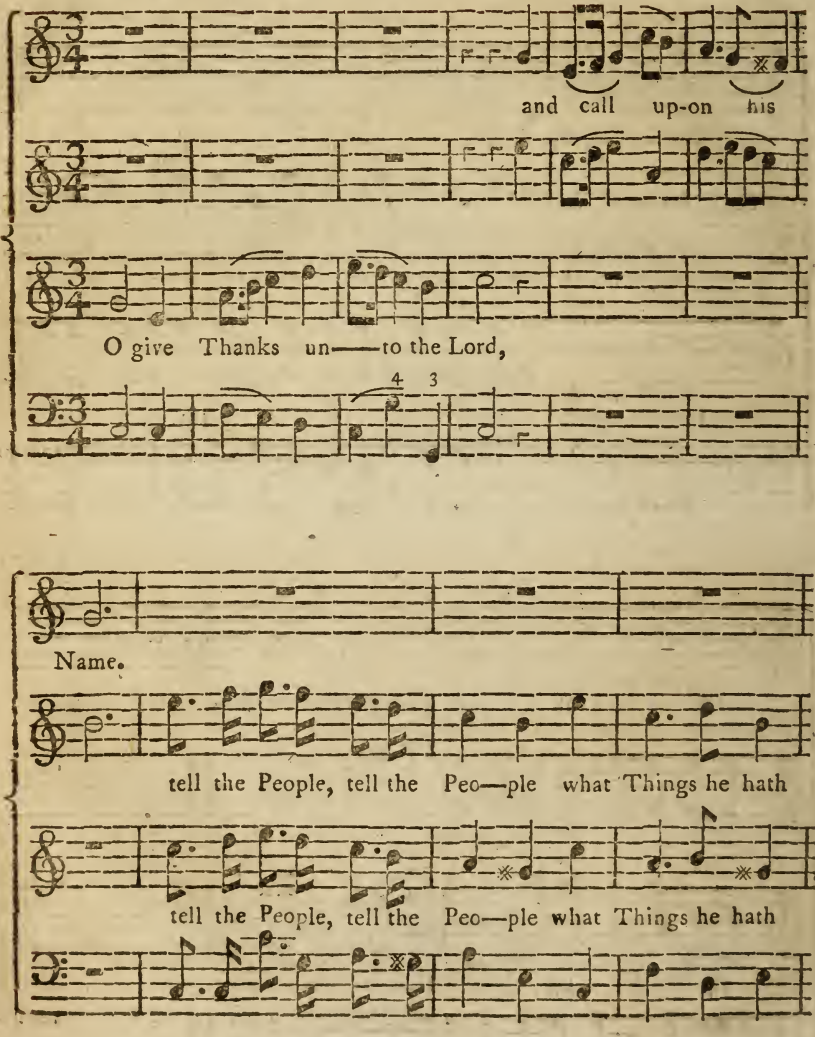
HALLELUJAHS.

Full Chorus.



ANTHEM XX. *Taken out of the* 105*th* PSALM.

Andante Vivace.



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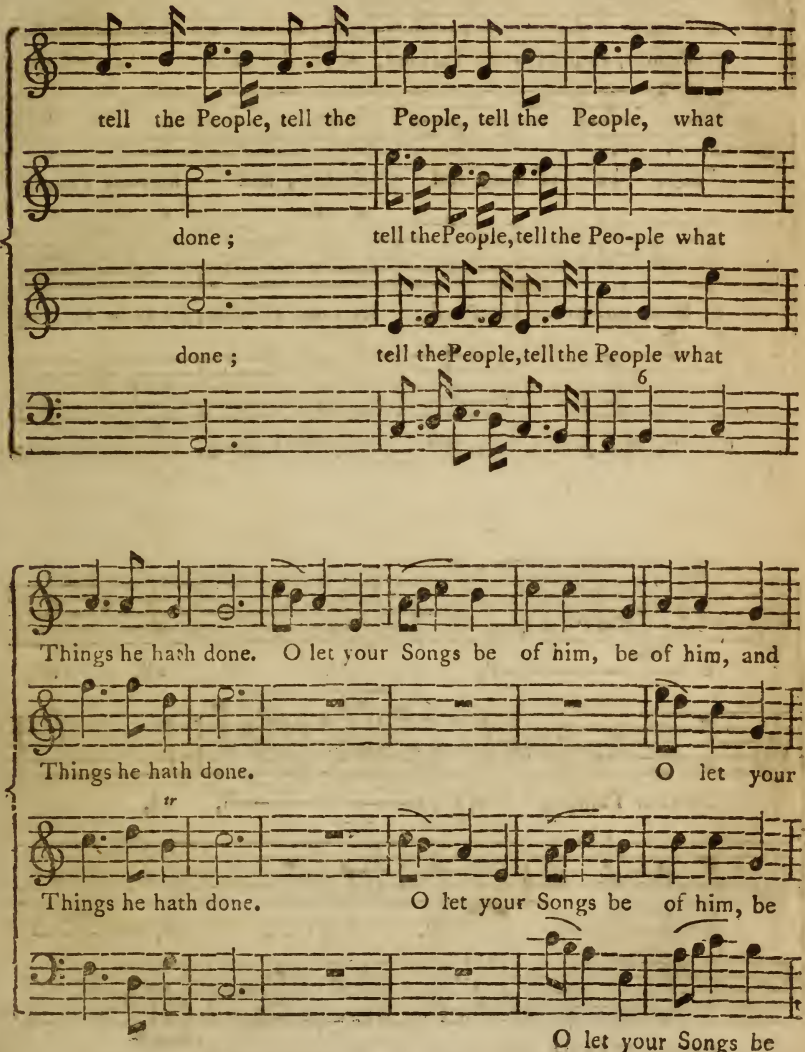

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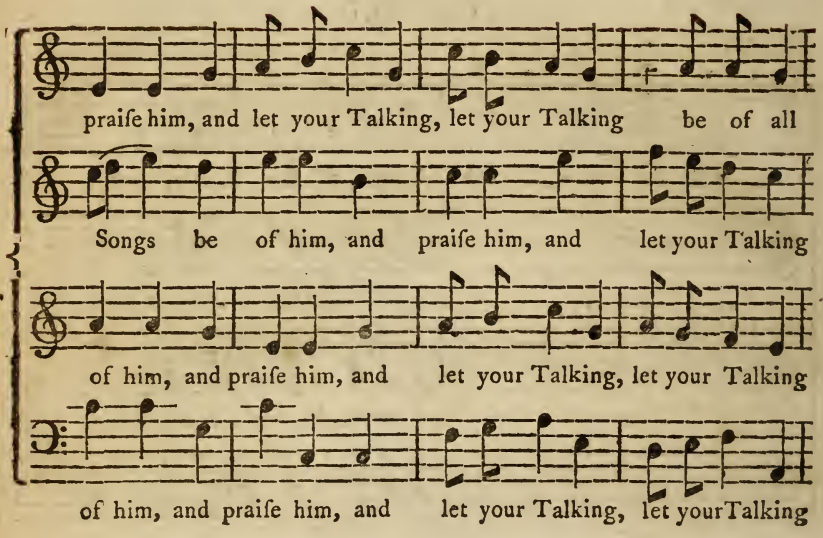

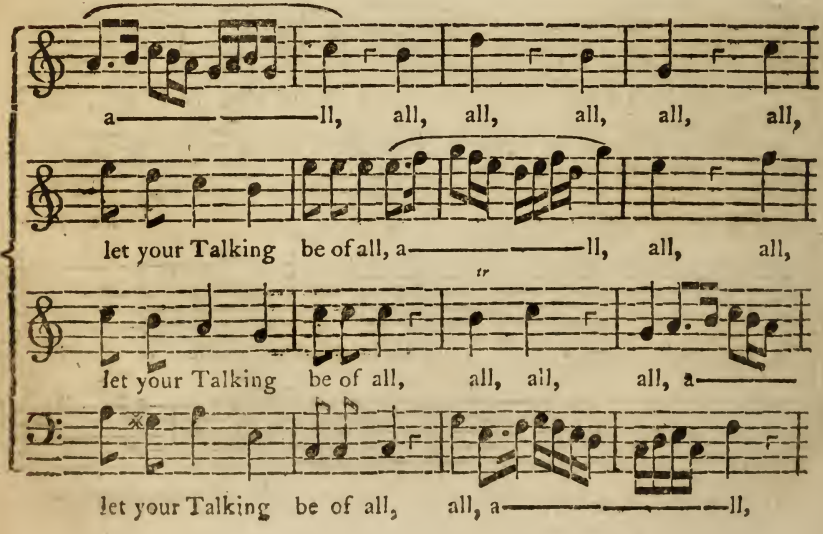

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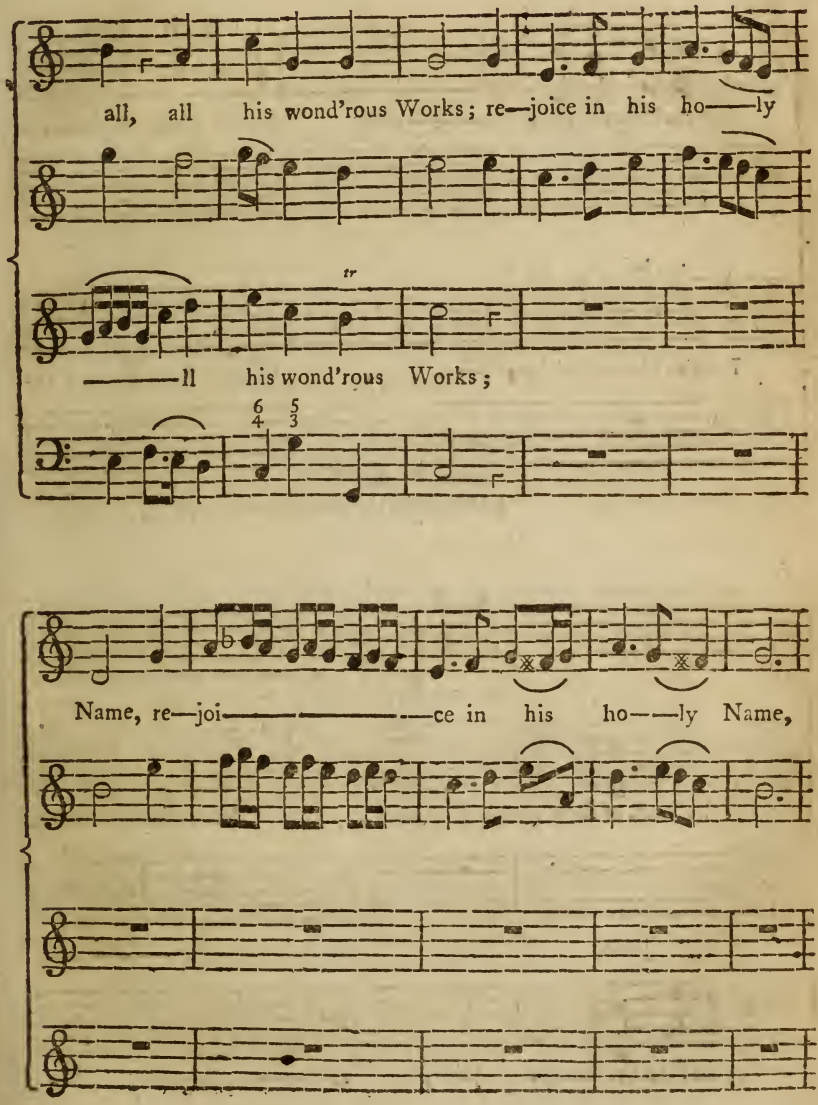

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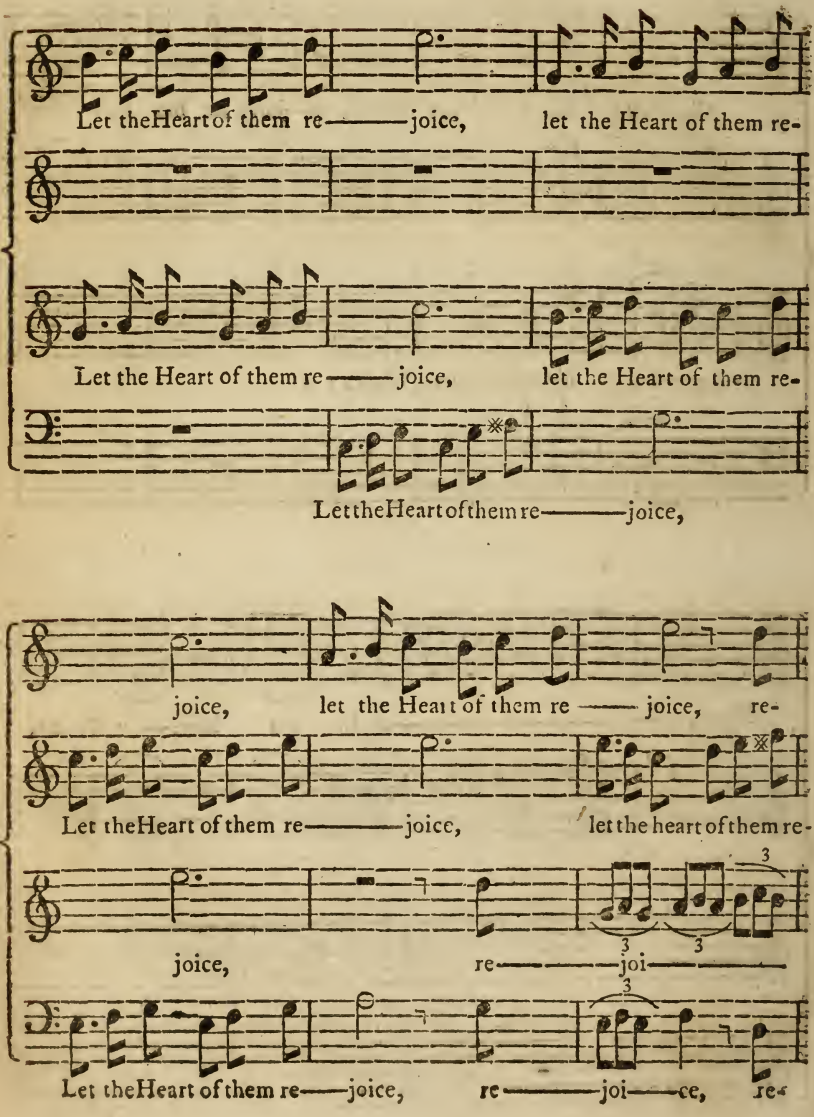

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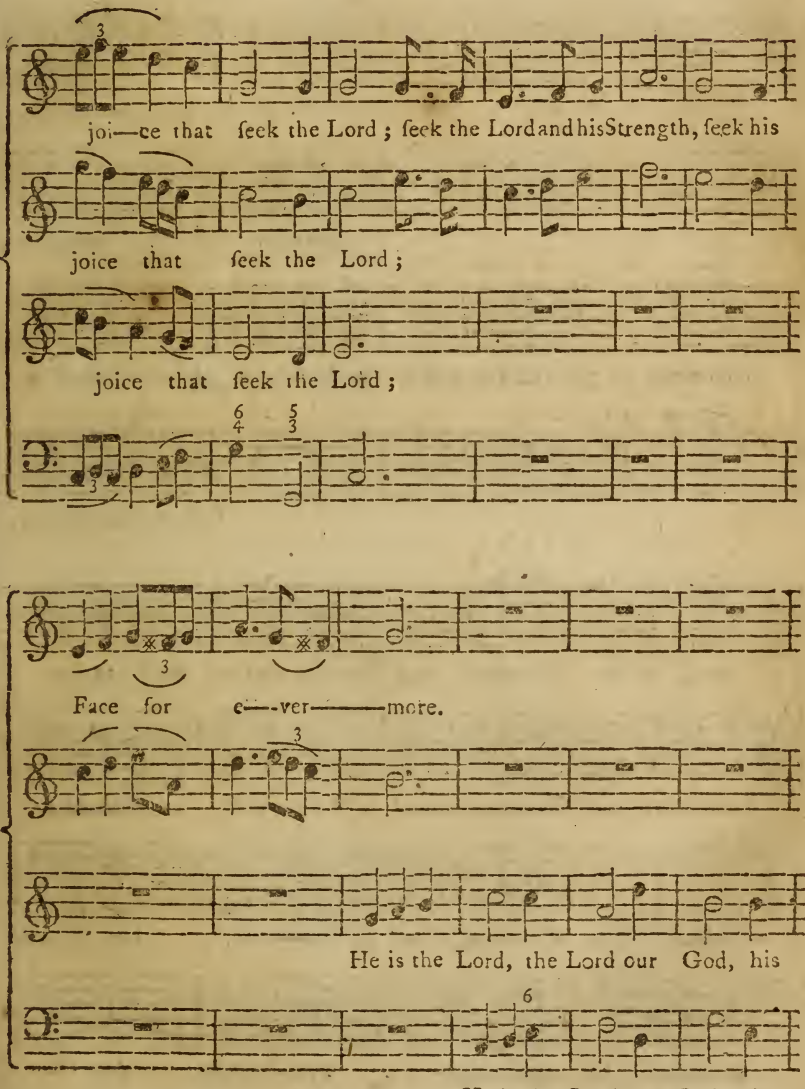
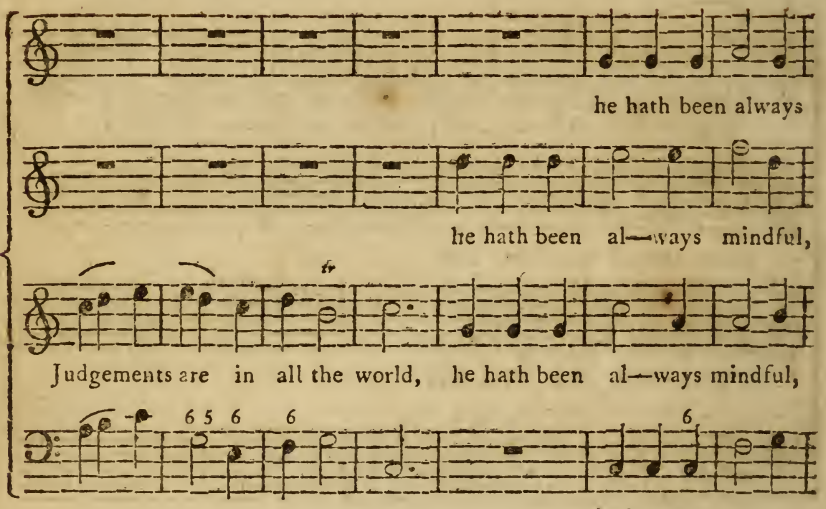
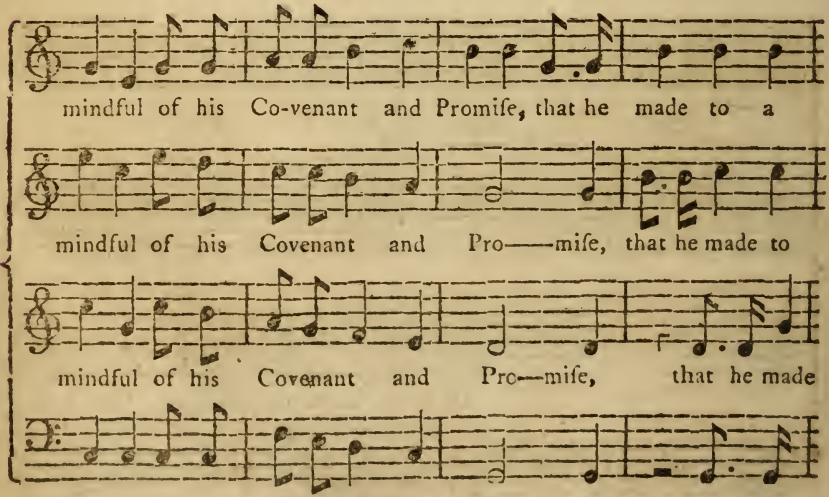

joi—ce that seek the Lord; seek the Lord and his Strength, seek his
joice that seek the Lord;
joice that seek the Lord;
Face for e—ver——more.
He is the Lord, the Lord our God, his
He is the Lord our God, his

Continued.





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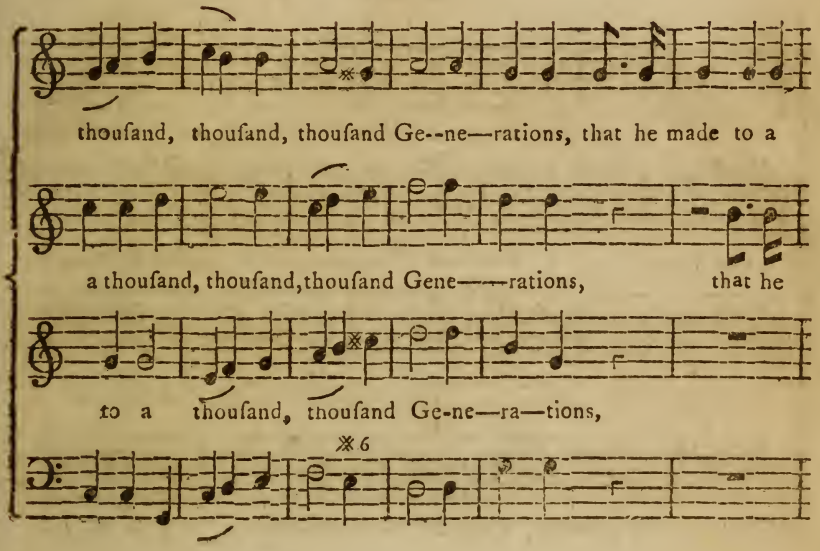
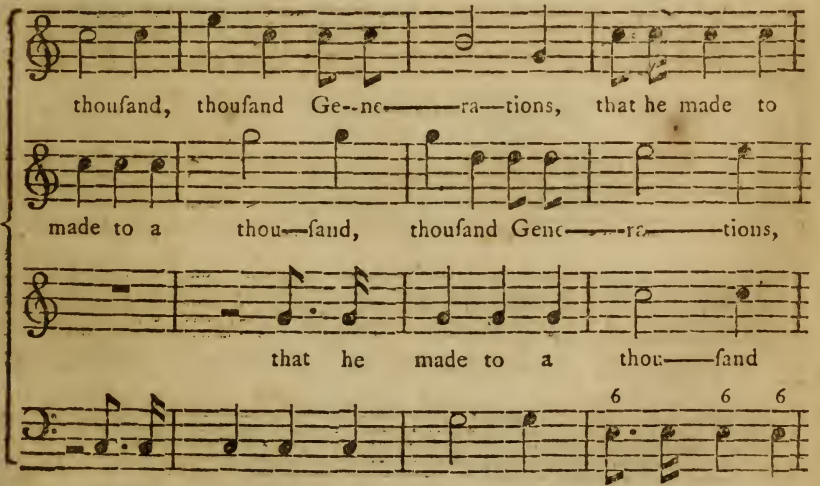
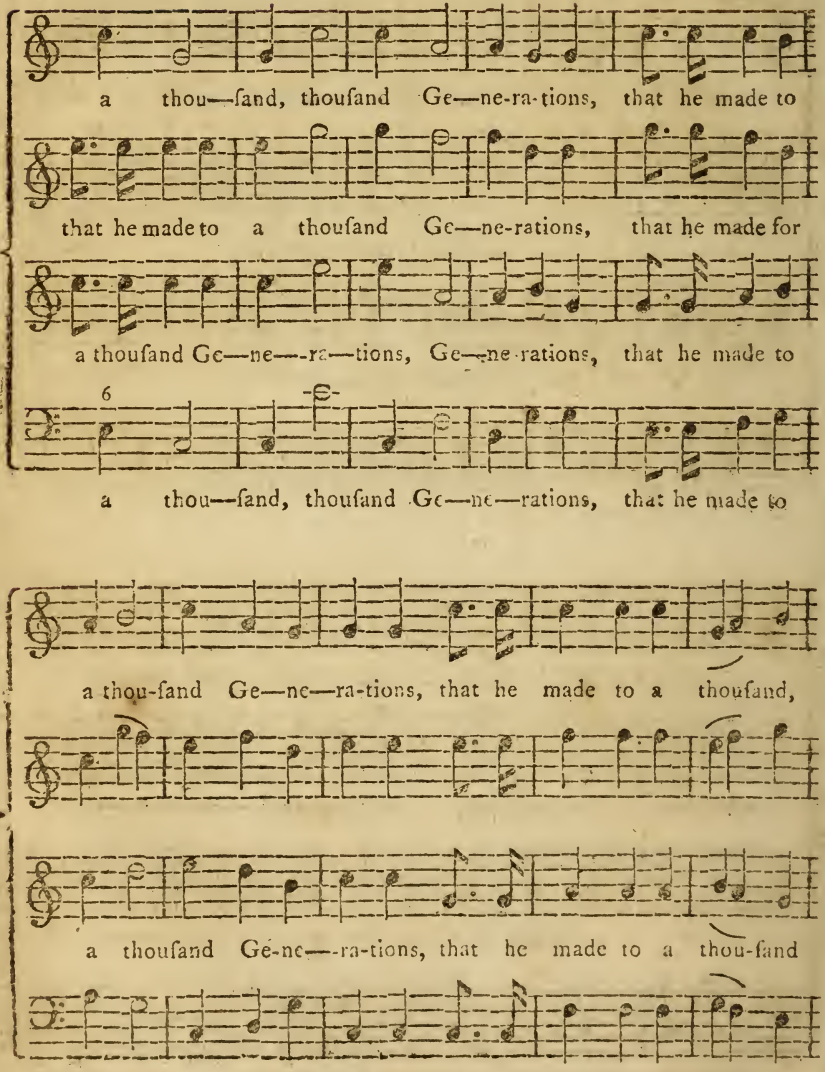

thouſand, thouſand, thouſand Ge--ne—rations, that he made to a
a thouſand, thouſand, thouſand Gene——rations, that he
to a thouſand, thouſand Ge-ne—ra—tions,
6


thouſand, thouſand Ge--ne———ra—tions, that he made to
made to a thou—ſand, thouſand Gene———ra———tions,
that he made to a thou——ſand
6 6 6
that he made to a thou—ſand, that he made to

Continued.



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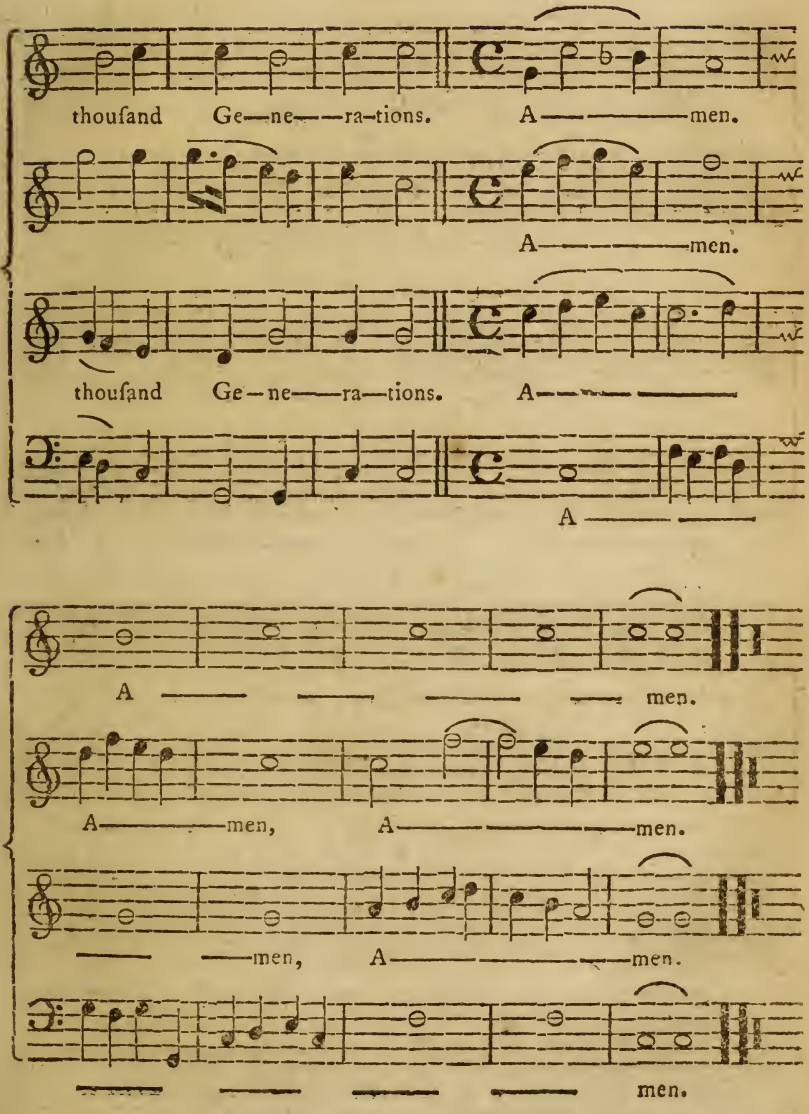
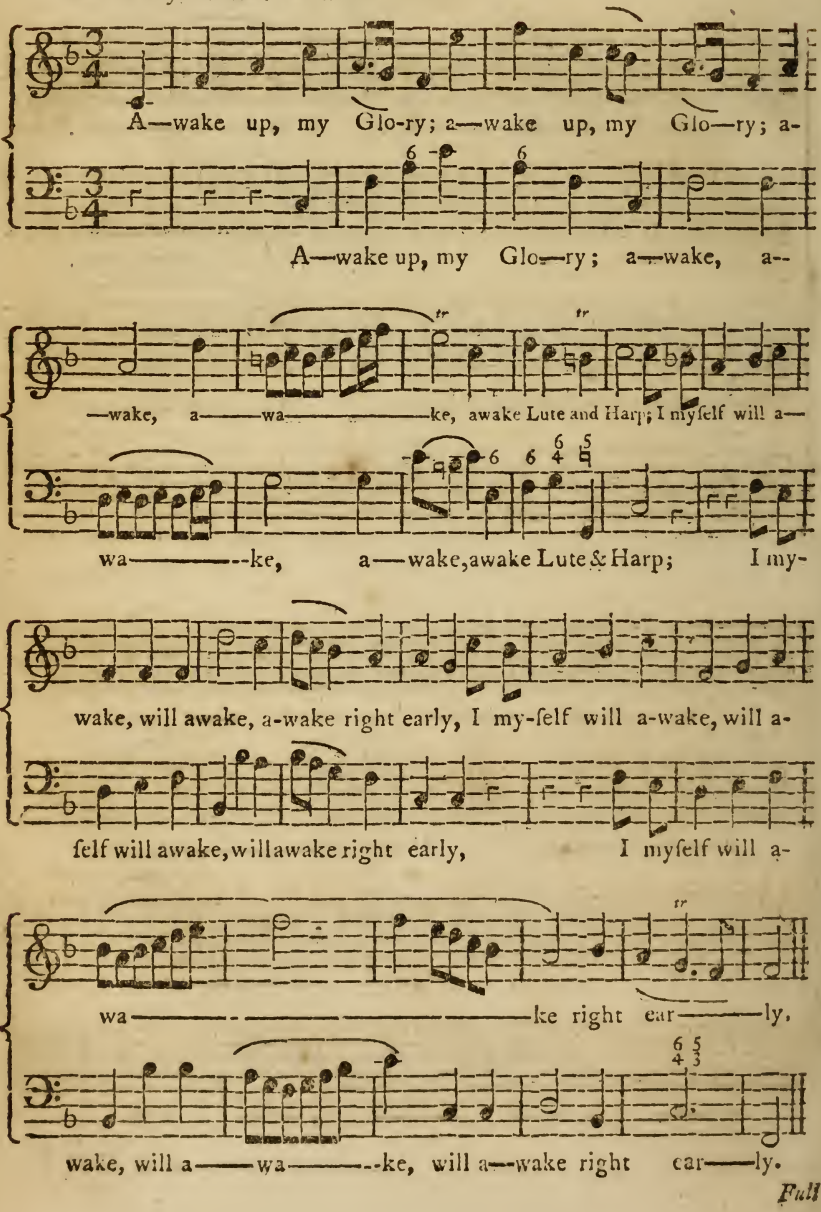


ANTHEM

ANTHEM XXI. *Taken out of the 57th* PSALM.

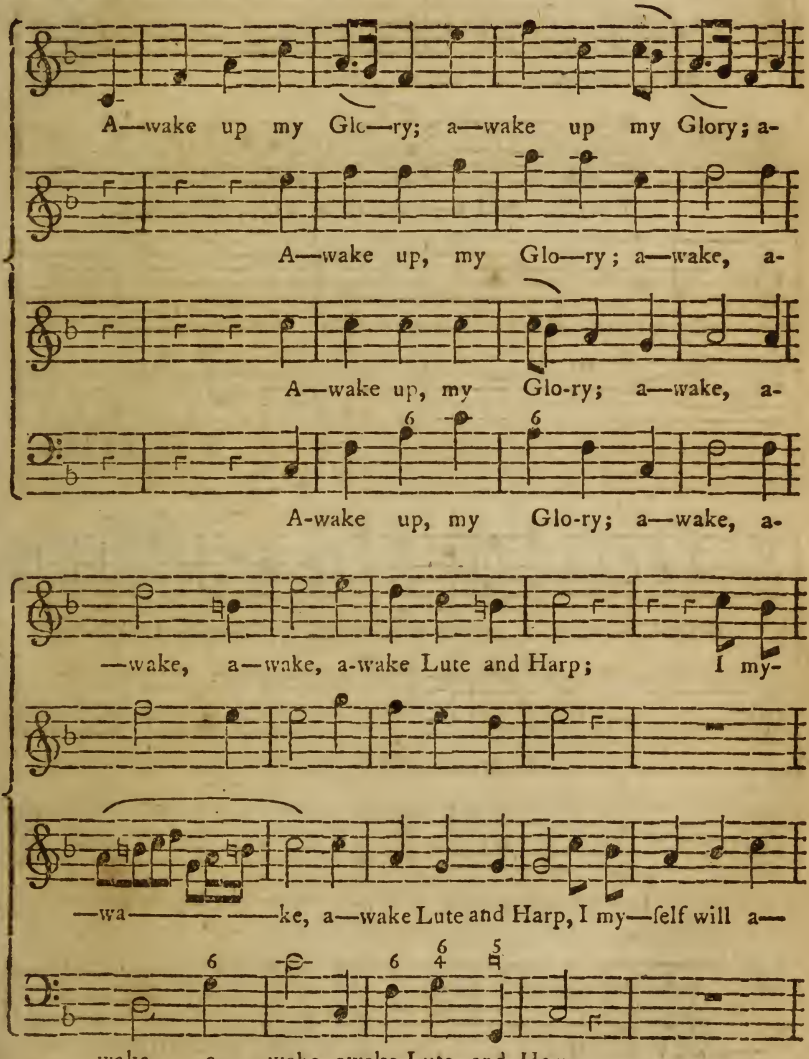
Tenor and Baſs. Andante Vivace.



Full

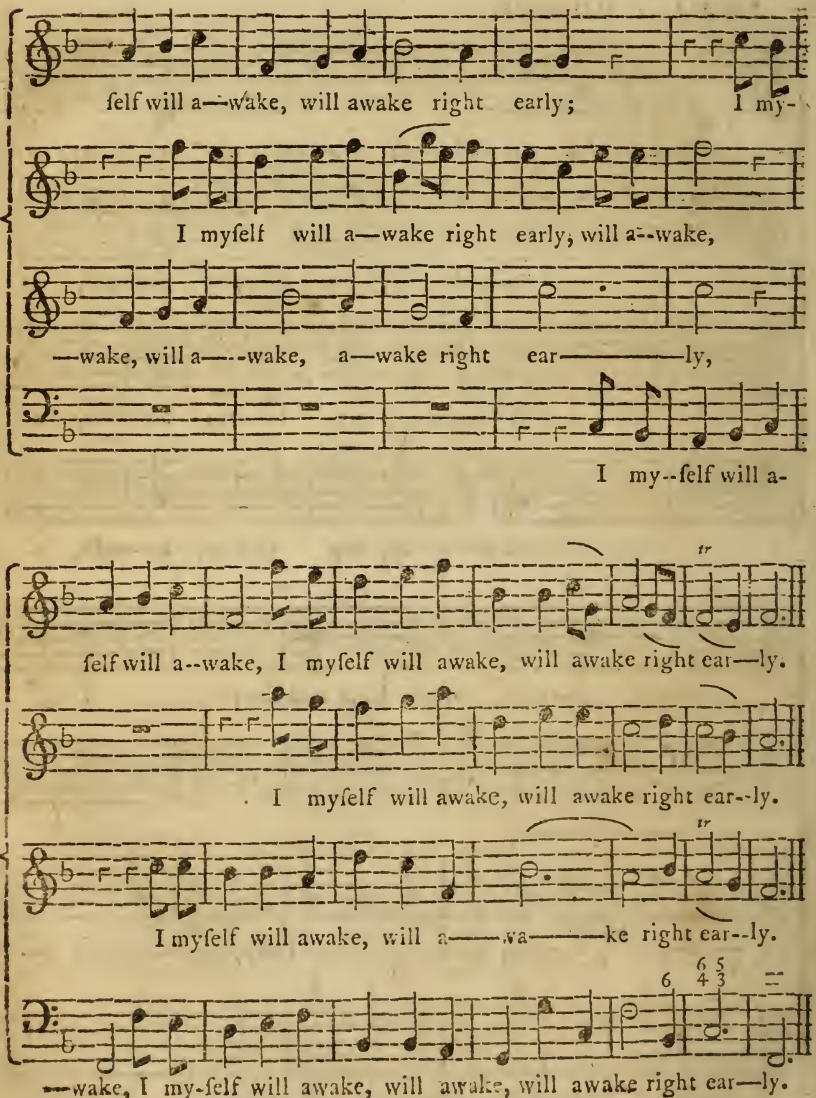
Continued.

FULL CHORUS.



Continued.

Continued.



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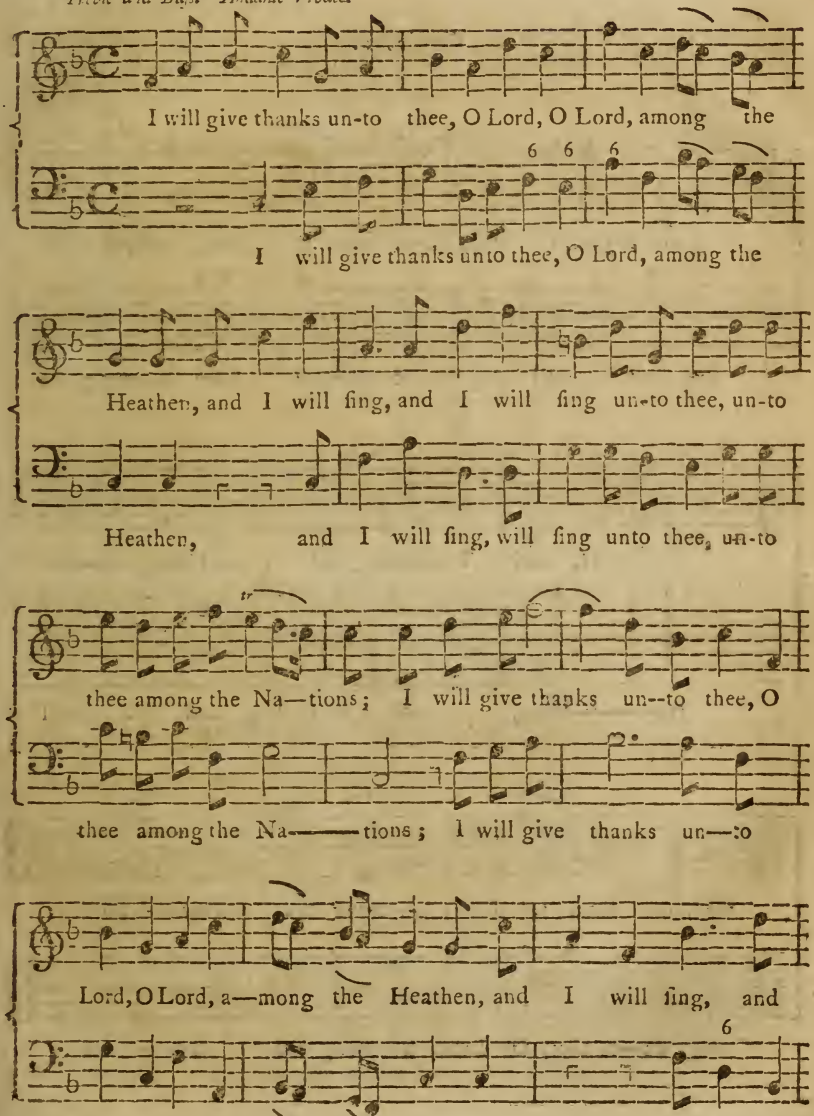
Continued.

Treble and Bass. Andante Vivace.



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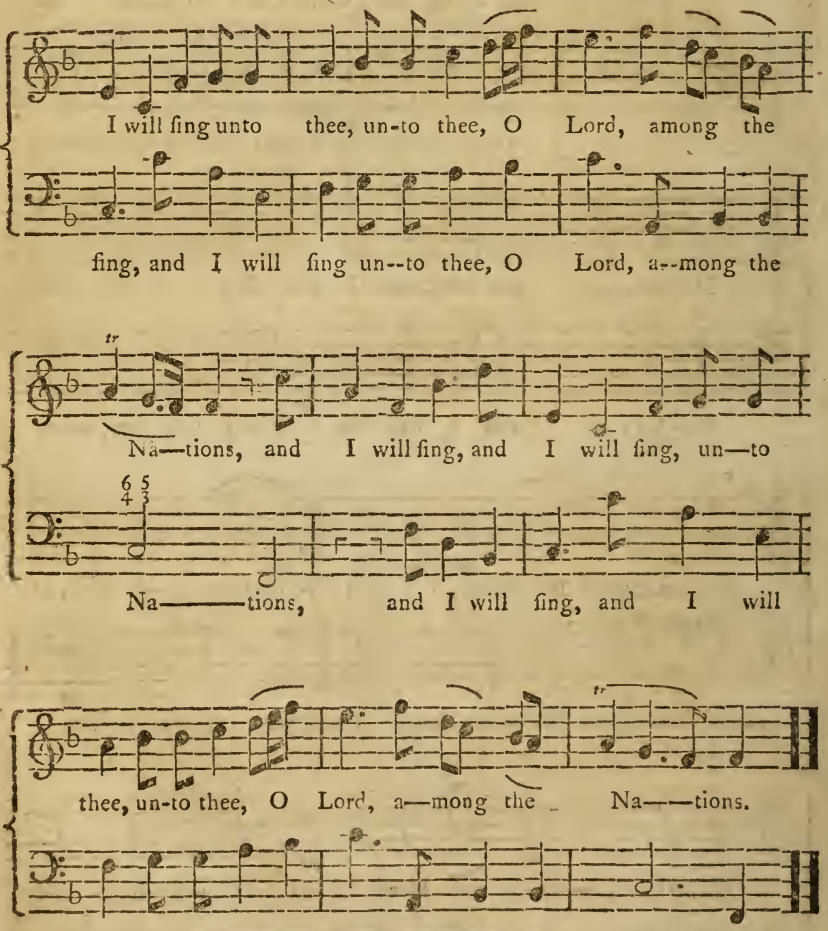
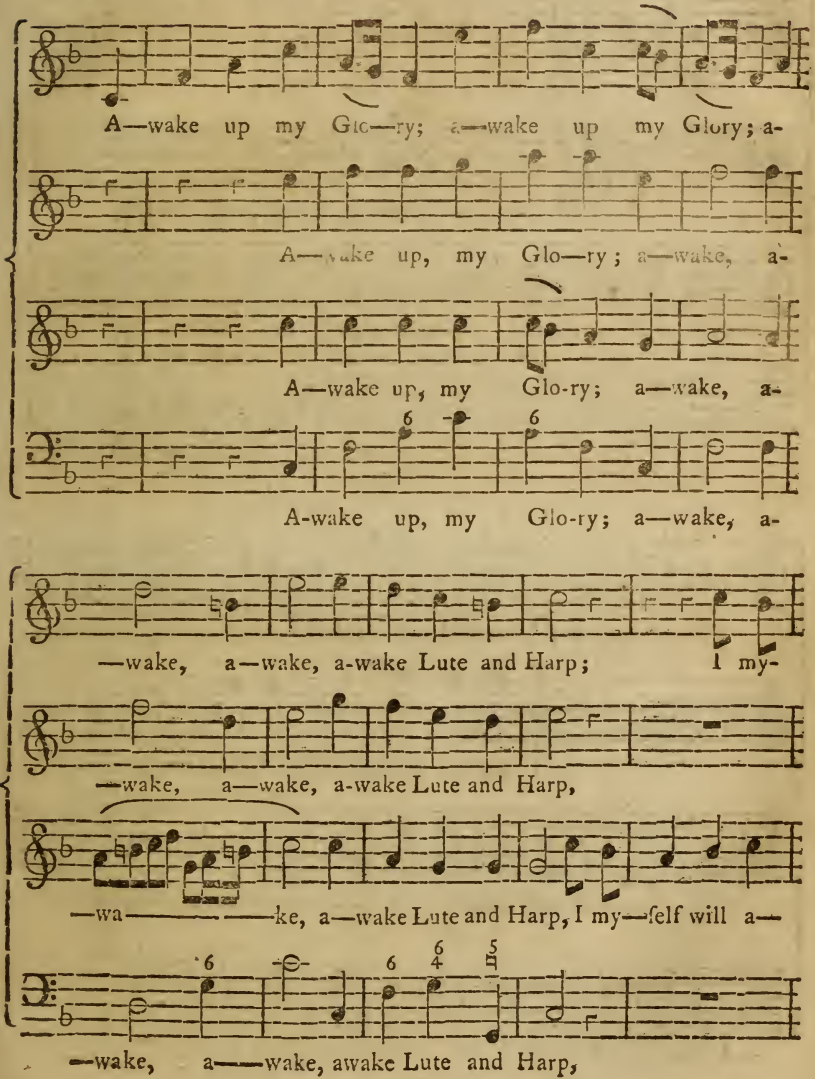


Continued.

Continued.

FULL CHORUS.



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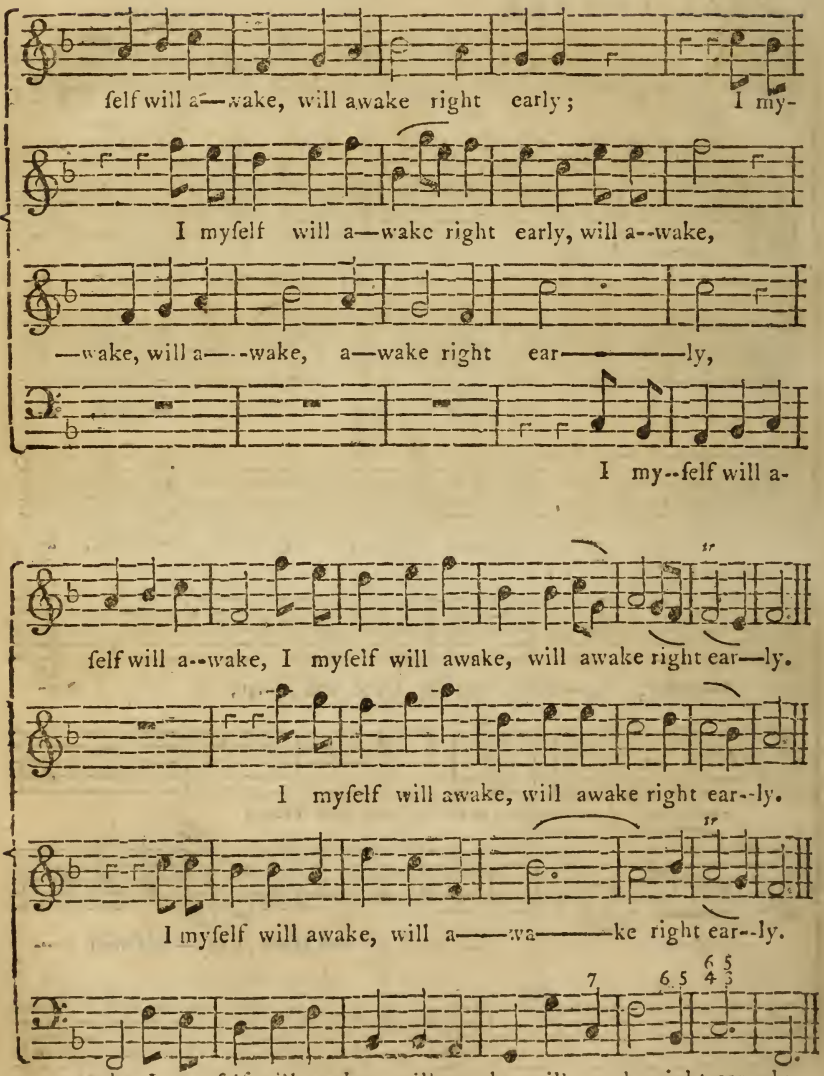

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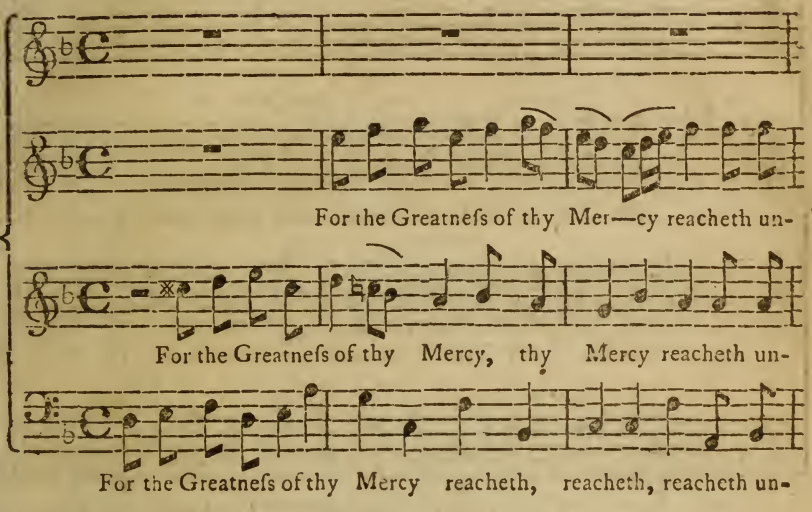

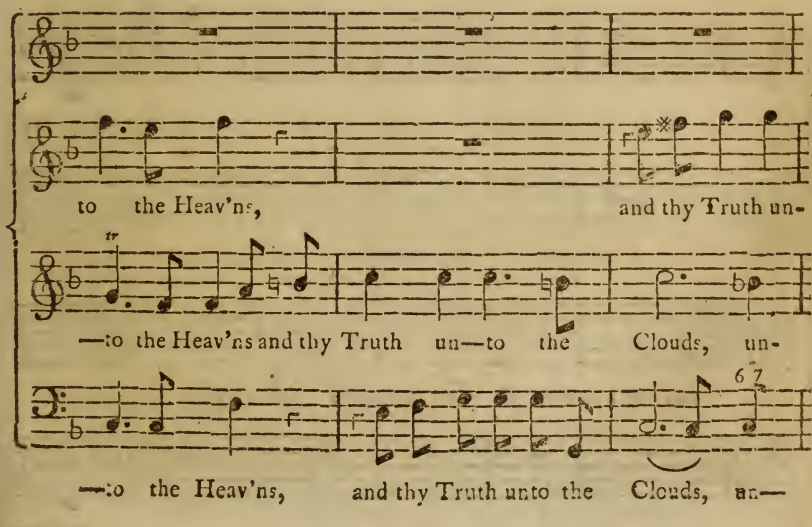

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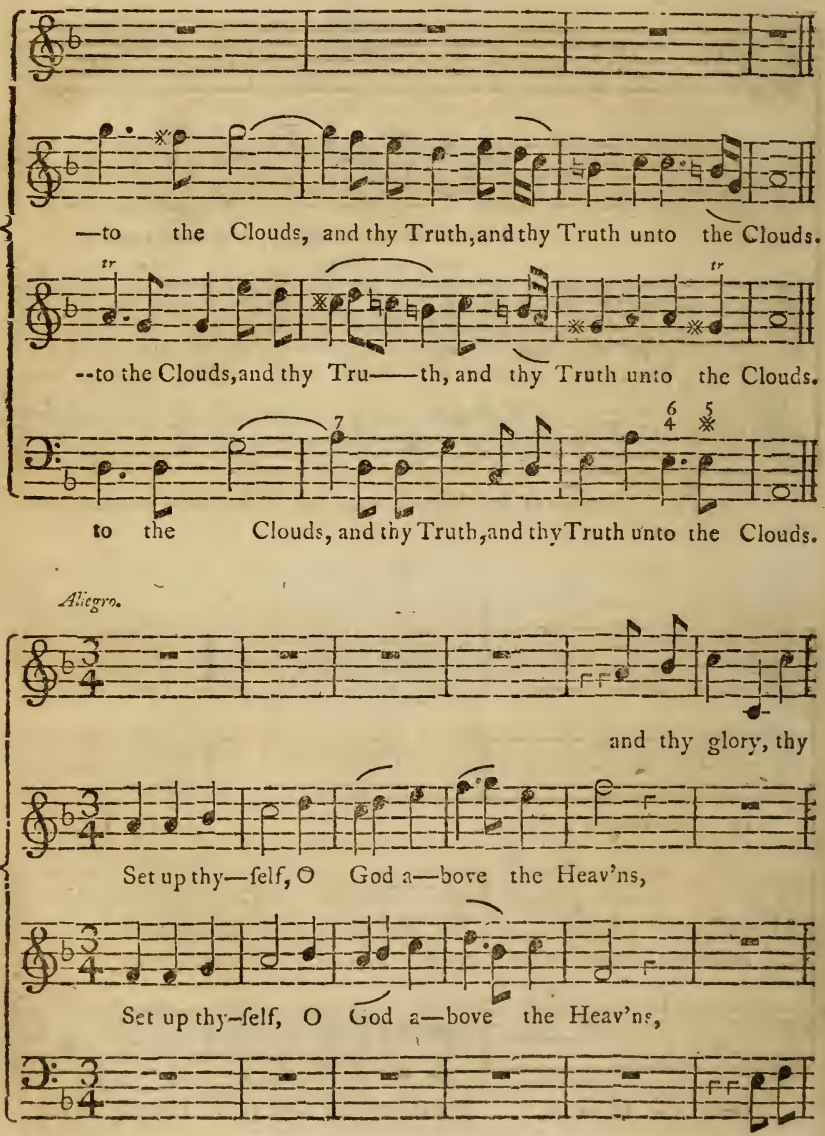

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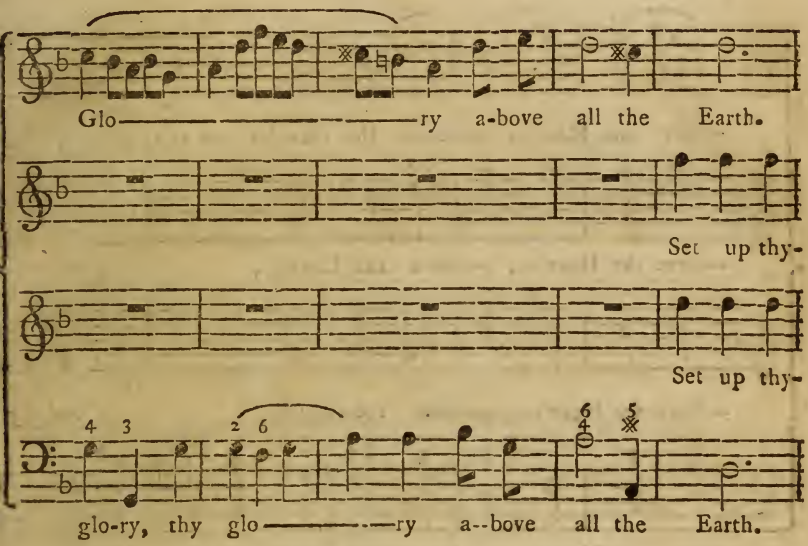

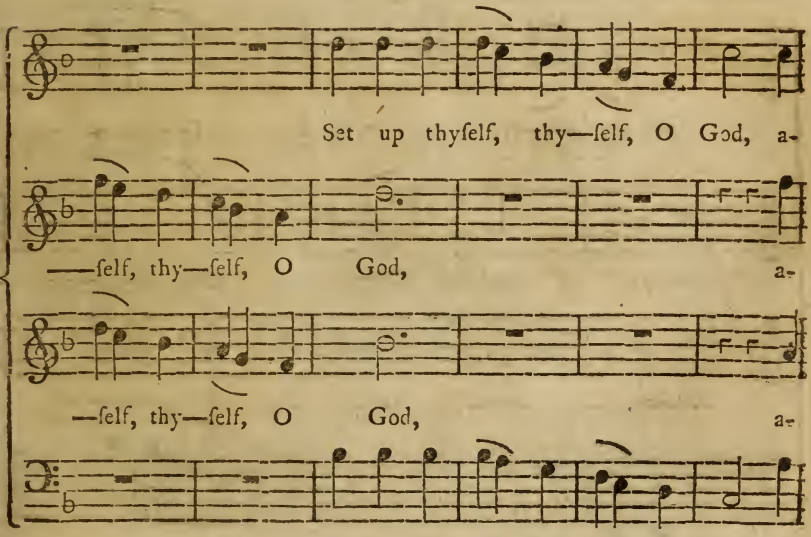

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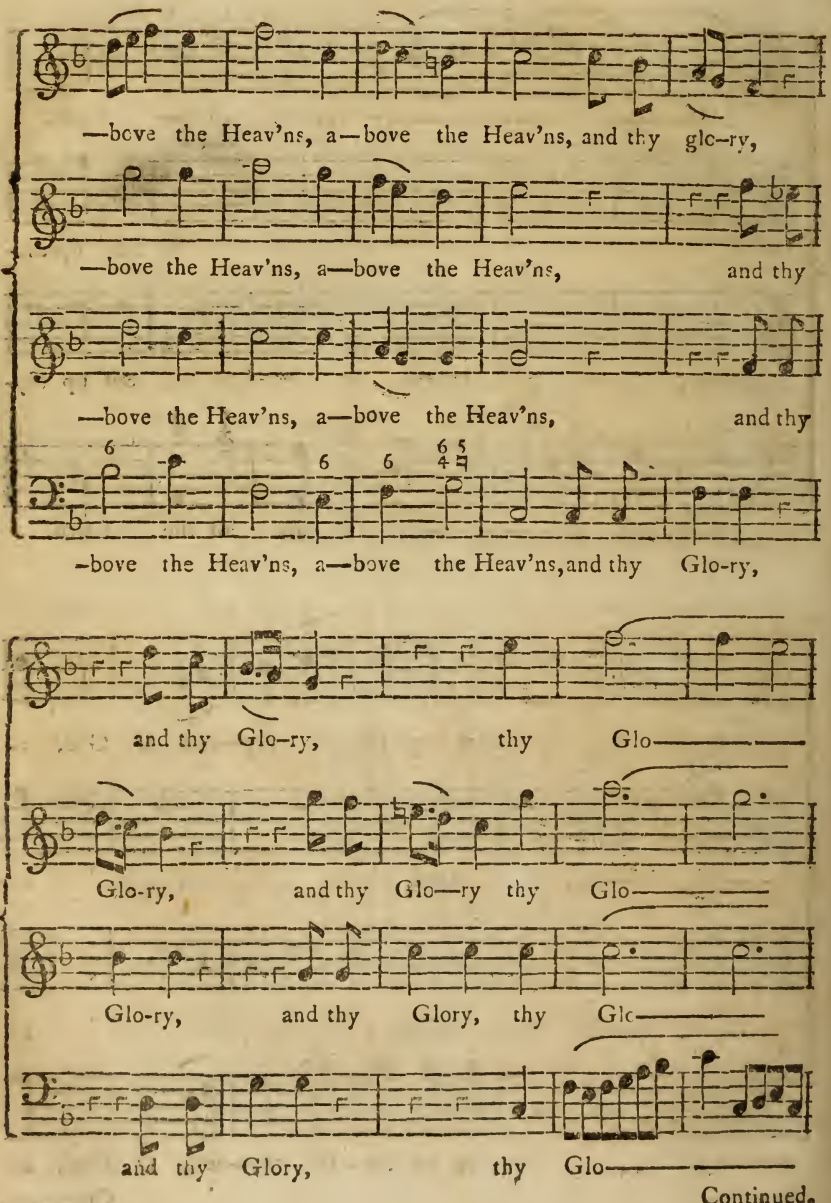

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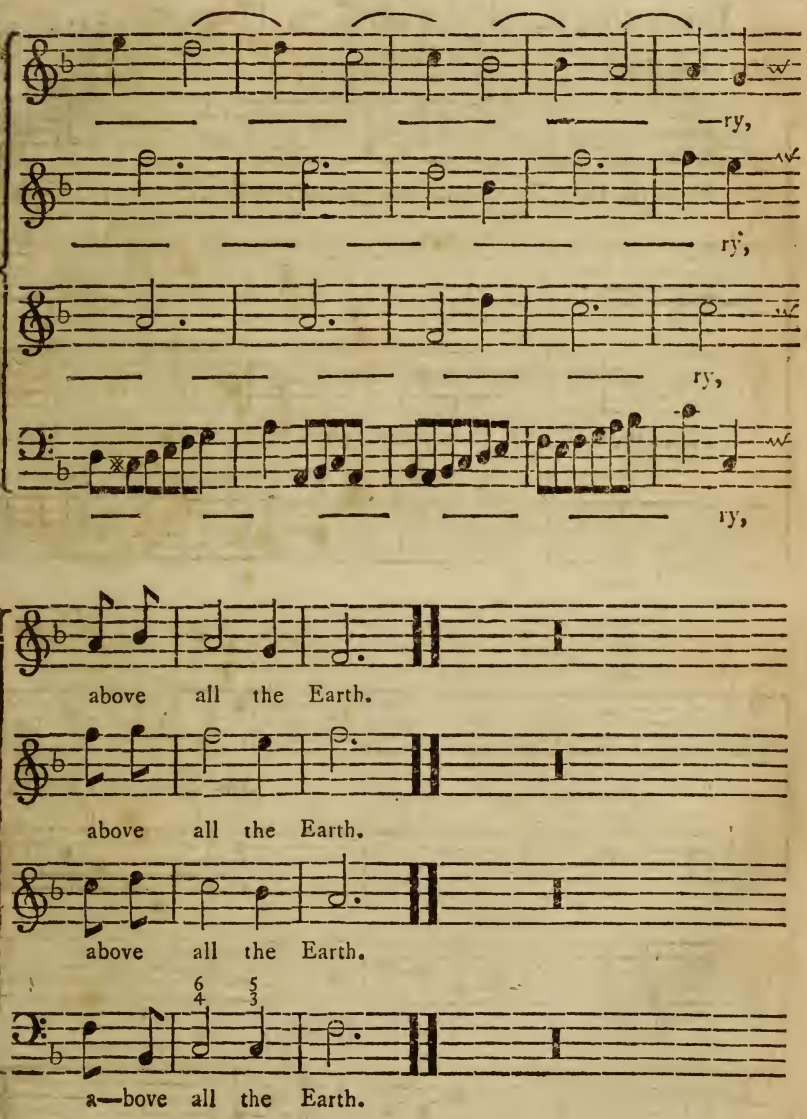
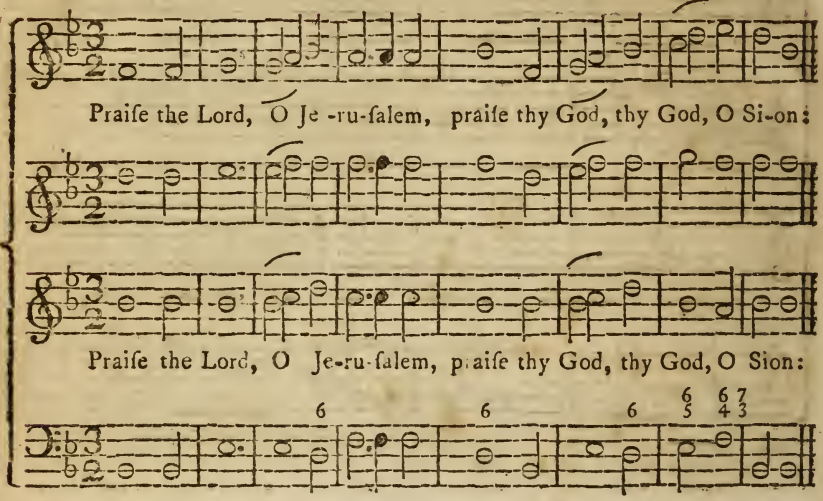
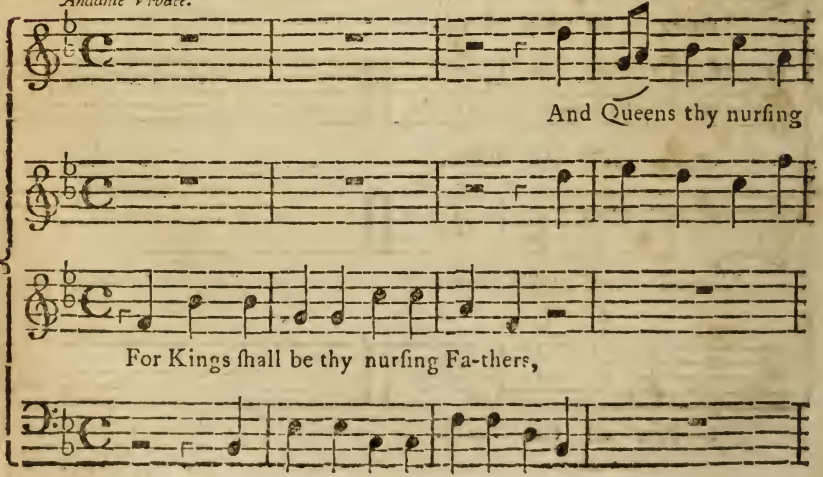

—ry,
ry,
ry,
ry,
above all the Earth.
above all the Earth.
above all the Earth.
6 5
4 3
a—bove all the Earth.

ANTHEM XXII. *Taken out of* Pſalm xlvii. *Verſe* 12; Iſaiah xlix. 23; Pſalm xlviii. 7; Pſalm xxi. 13.

Full Chorus. Largo.



Andante Vivace.



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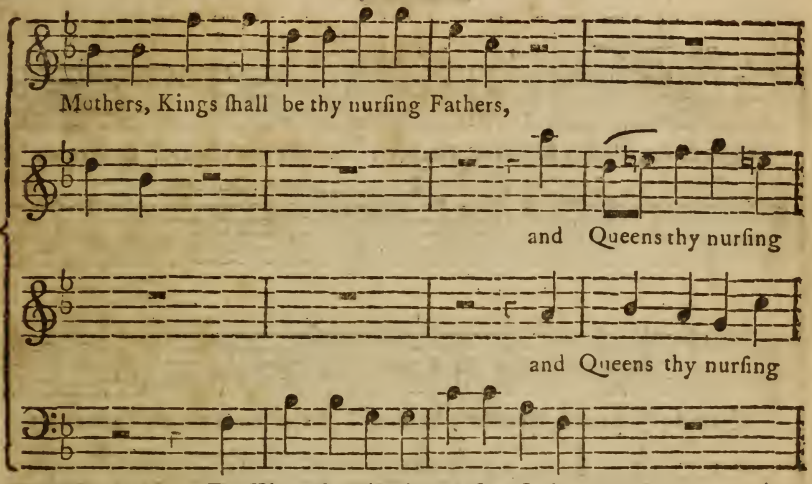
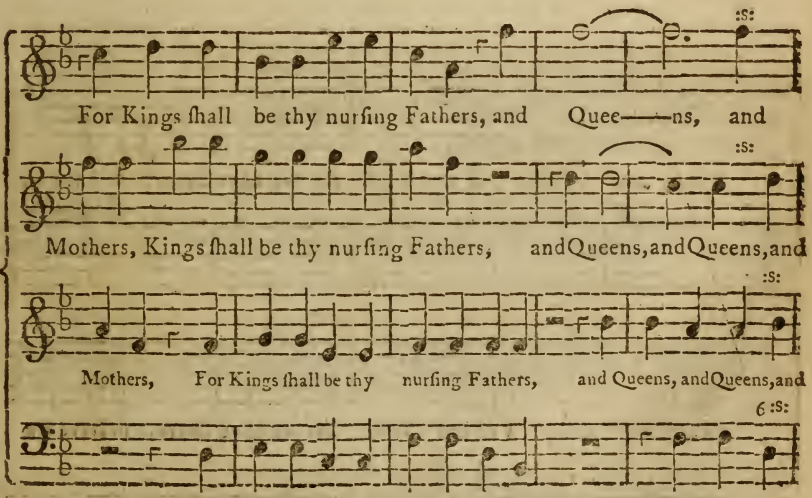
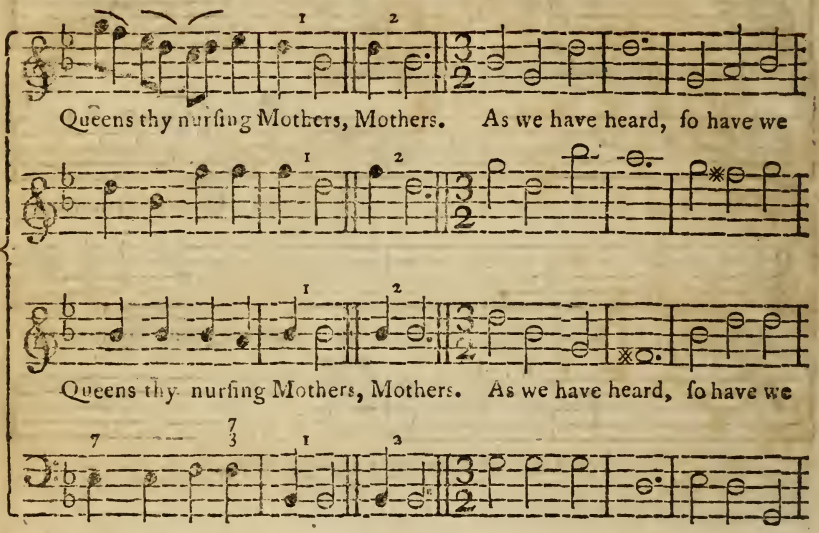
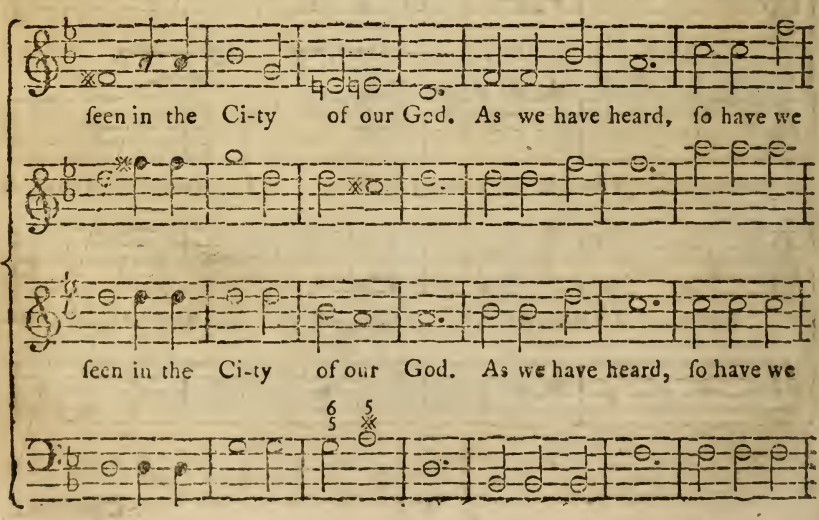

Mothers, Kings ſhall be thy nurſing Fathers,
and Queens thy nurſing
and Queens thy nurſing
For Kings ſhall be thy nurſing Fathers,


For Kings ſhall be thy nurſing Fathers, and Quee——ns, and
Mothers, Kings ſhall be thy nurſing Fathers, and Queens, and Queens, and
Mothers, For Kings ſhall be thy nurſing Fathers, and Queens, and Queens, and
6

Continued.





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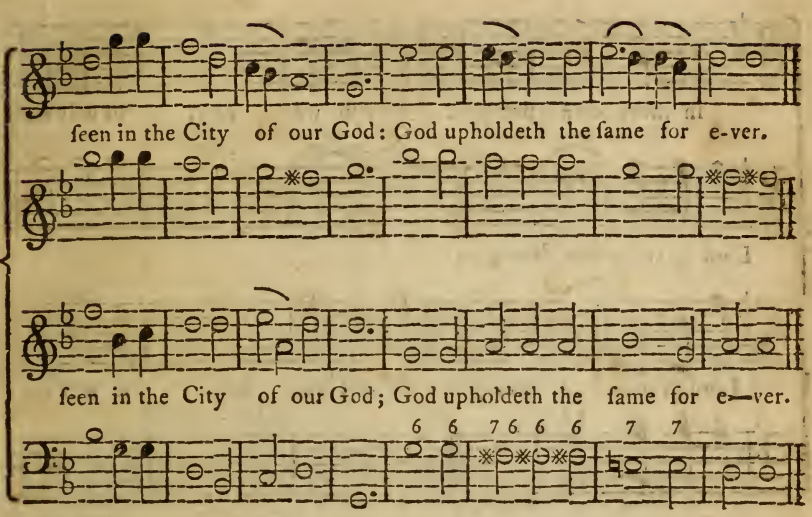
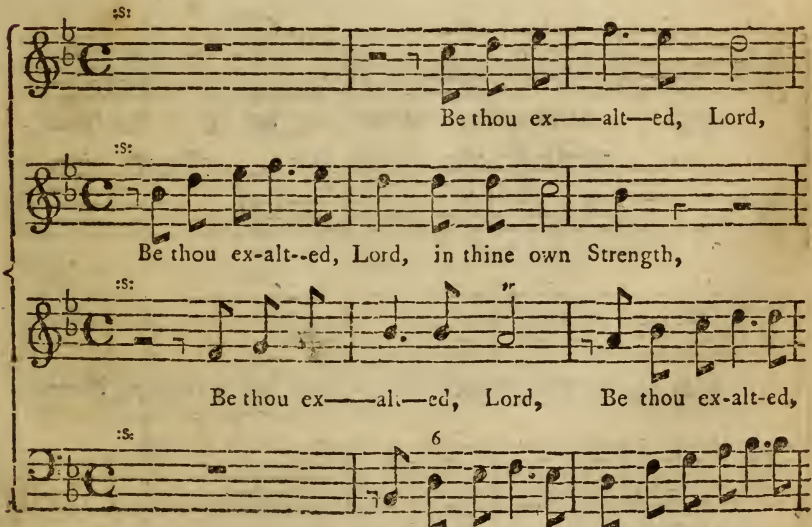
Continued.





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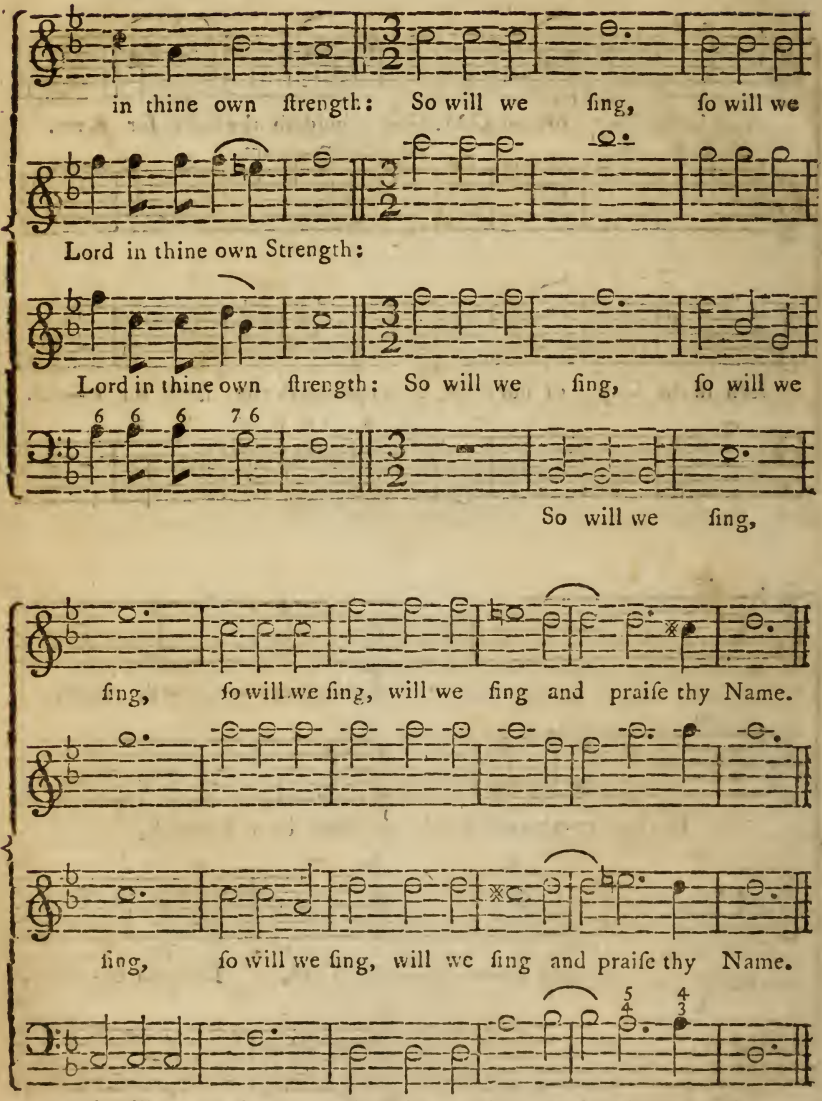
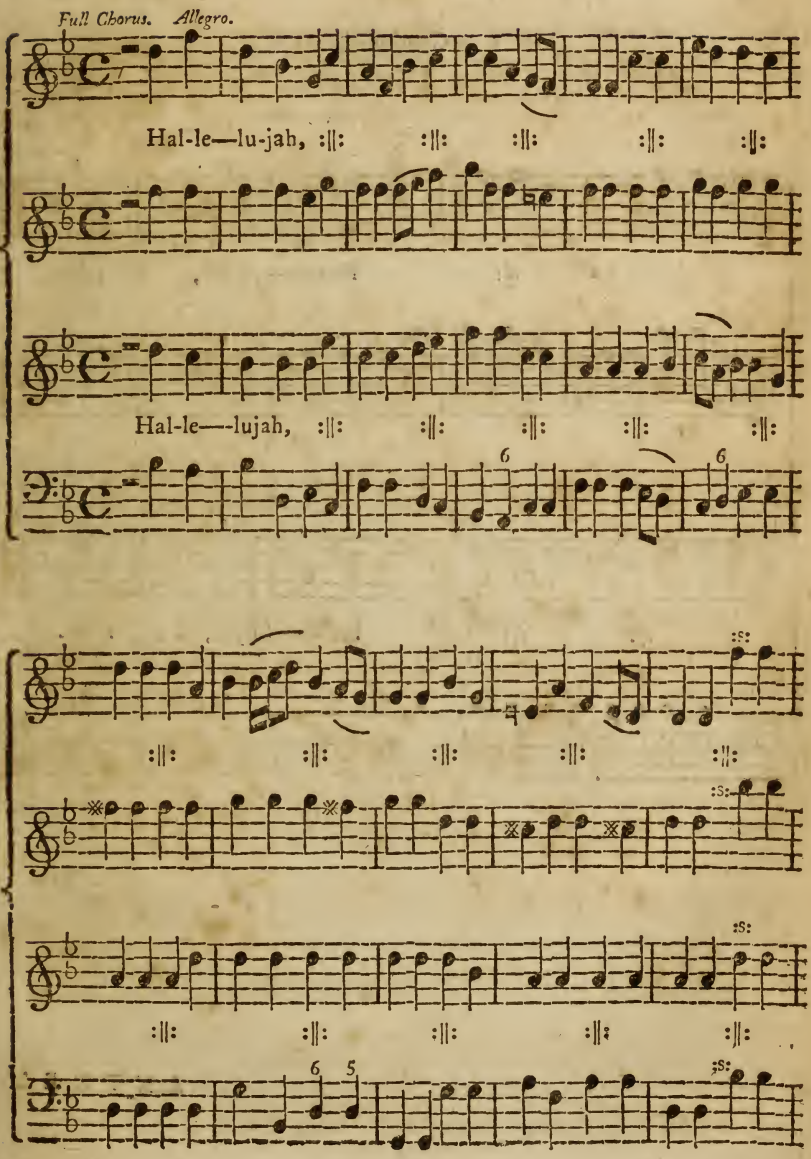


Continued.

HALLELUJAHS.



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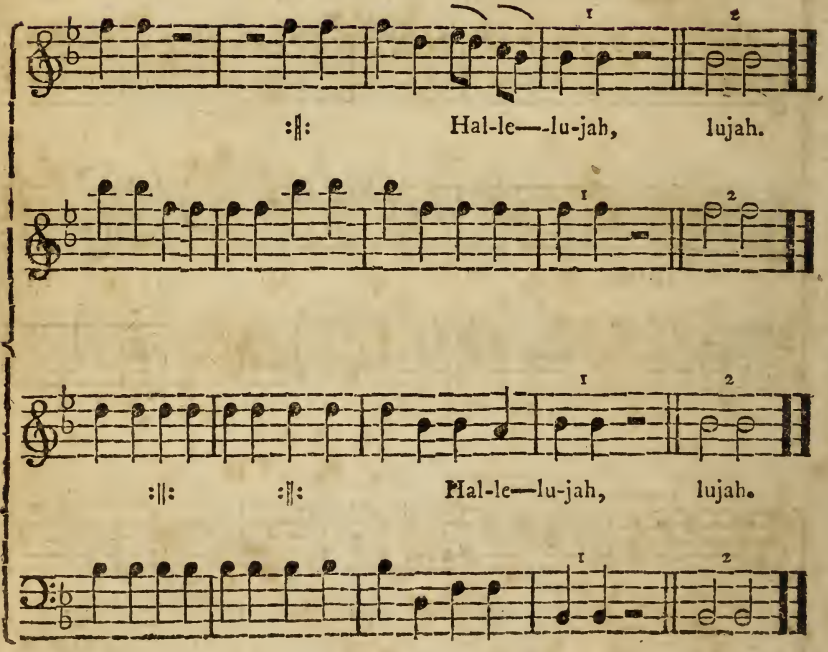
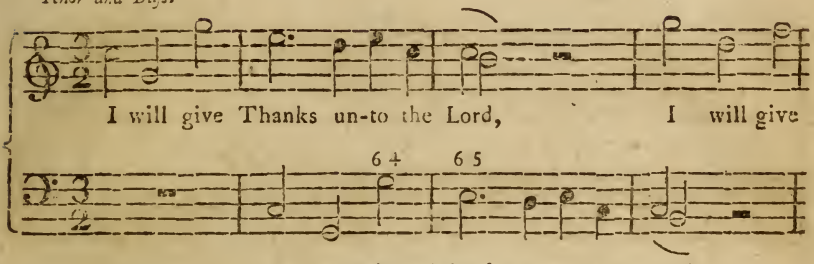
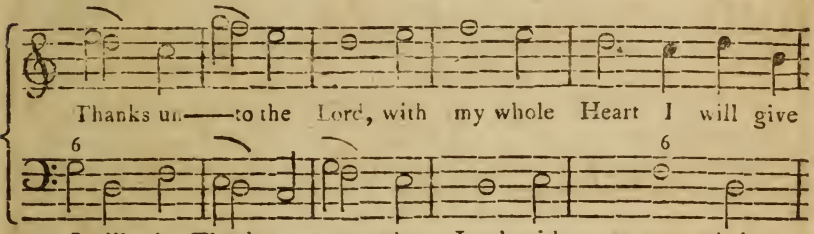


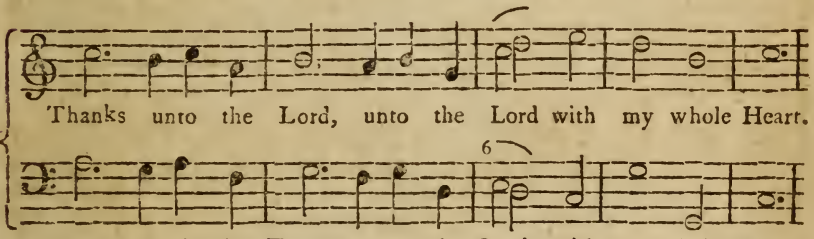
ANTHEM

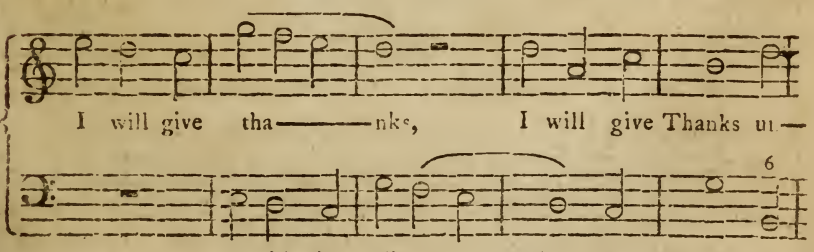
ANTHEM XXIII. *Taken out of the* 111*th* PSALM.

Tenor and Baſs.









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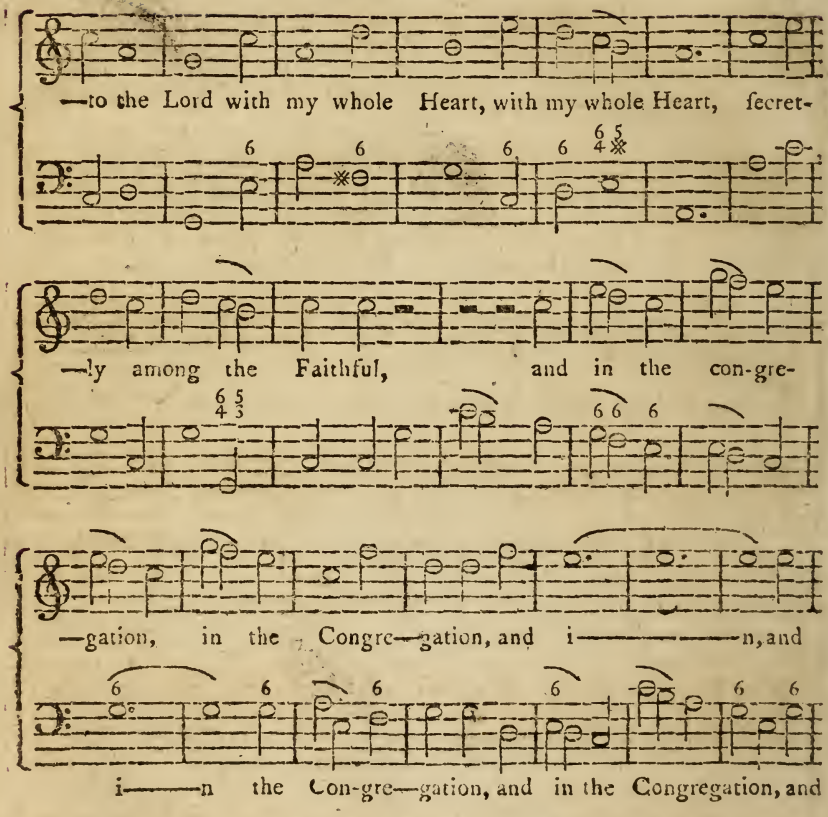

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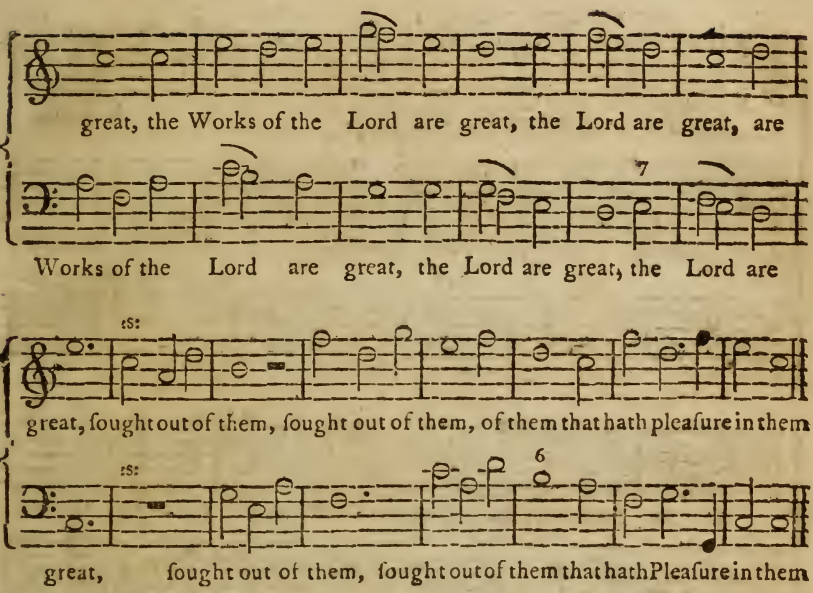
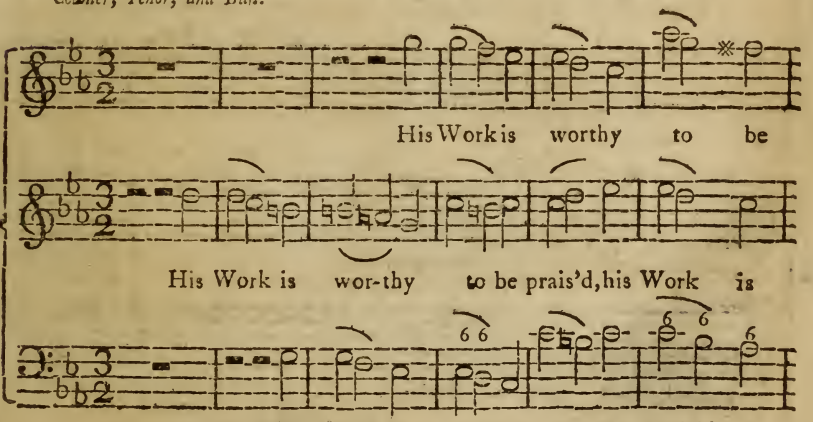


Counter, Tenor, and Bass.



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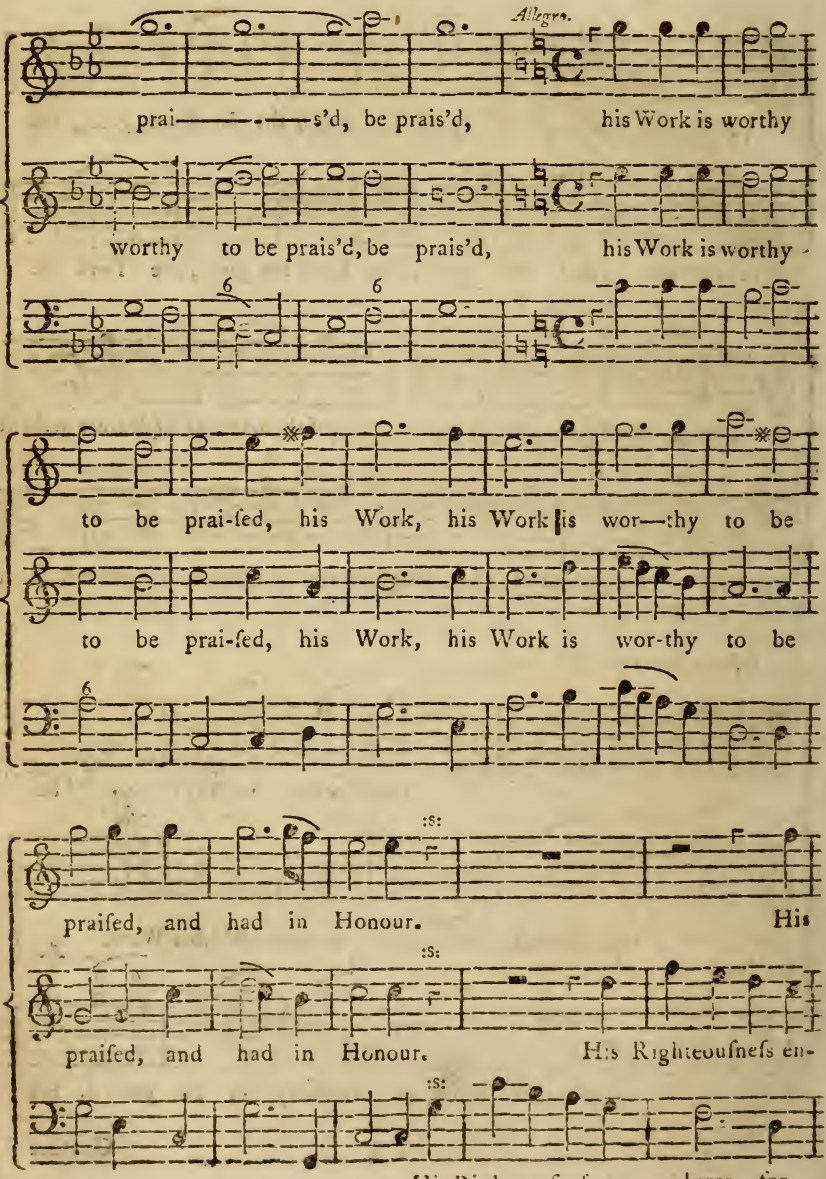

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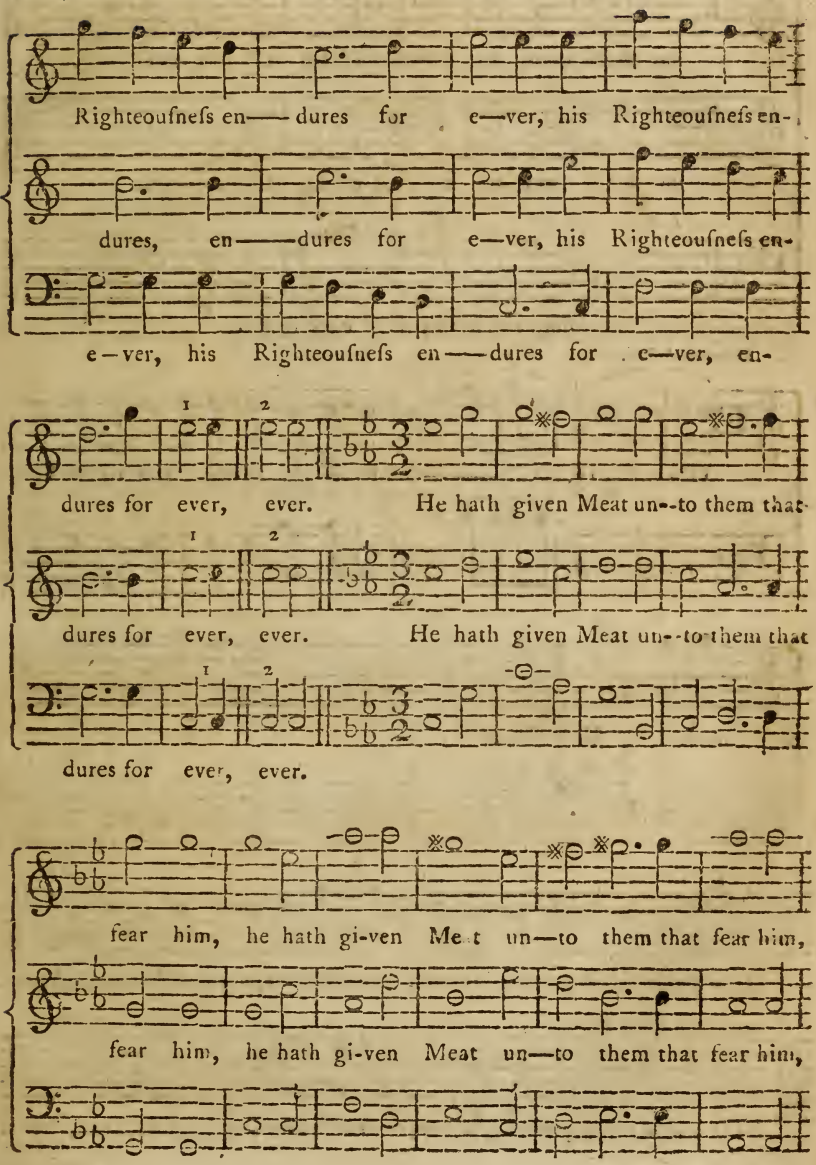

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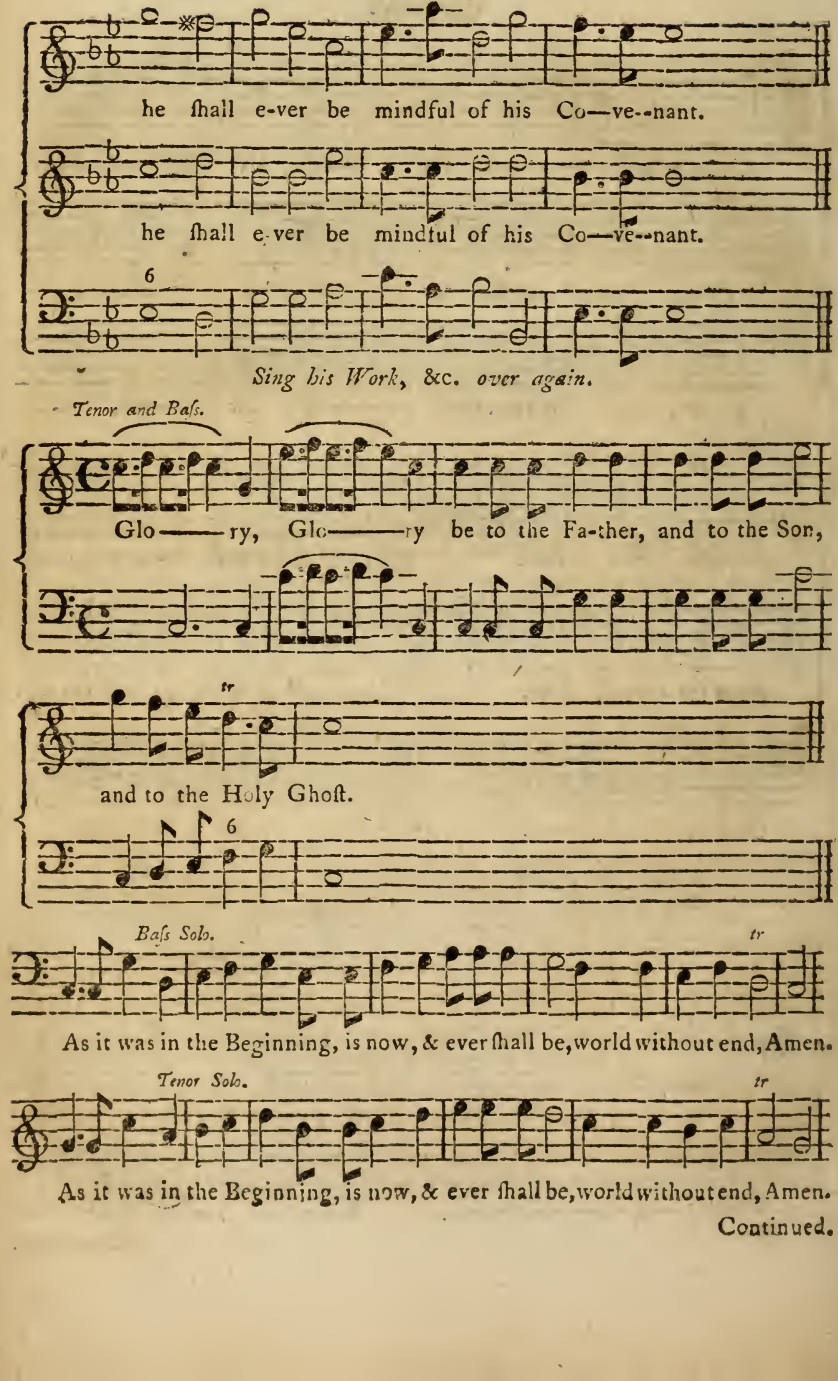

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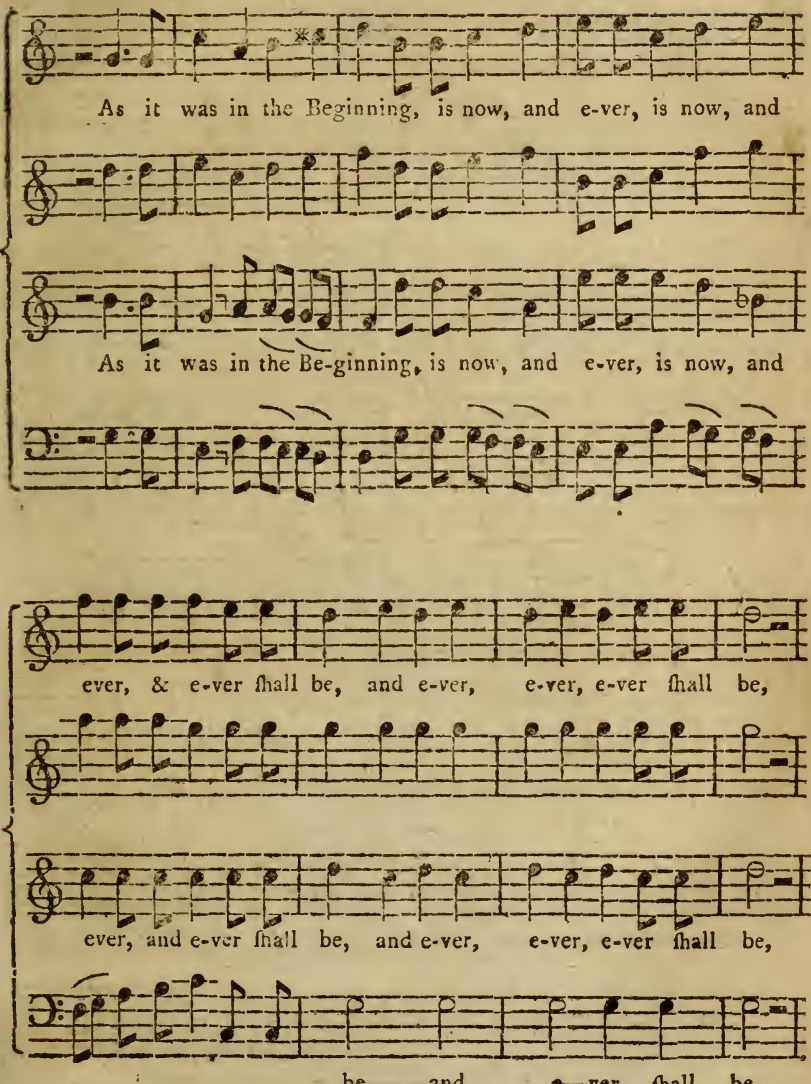
Continued.

Full Chorus. Andante Vivace.



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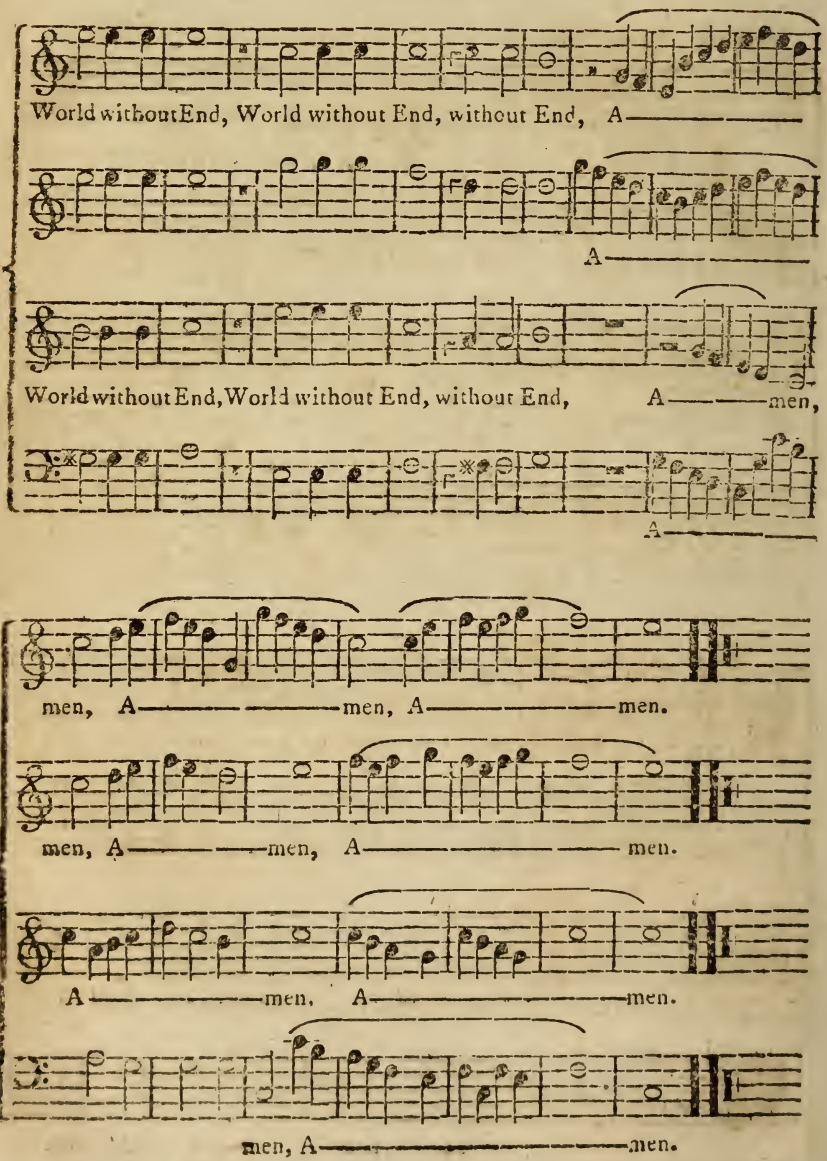
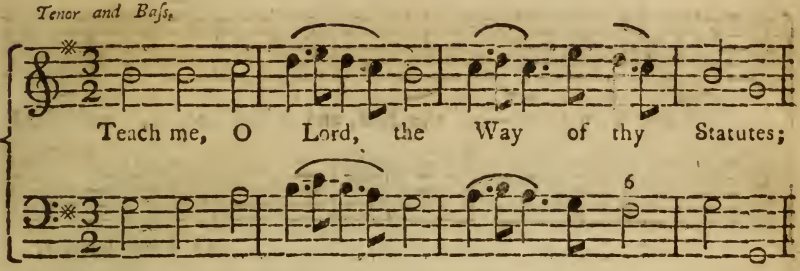


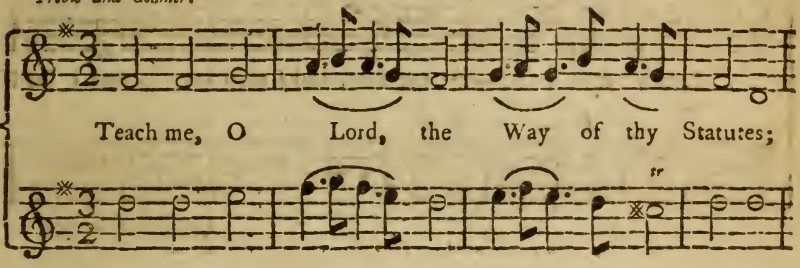
ANTHEM

ANTHEM XXIV. *Taken out of the* 119*th* PSALM.

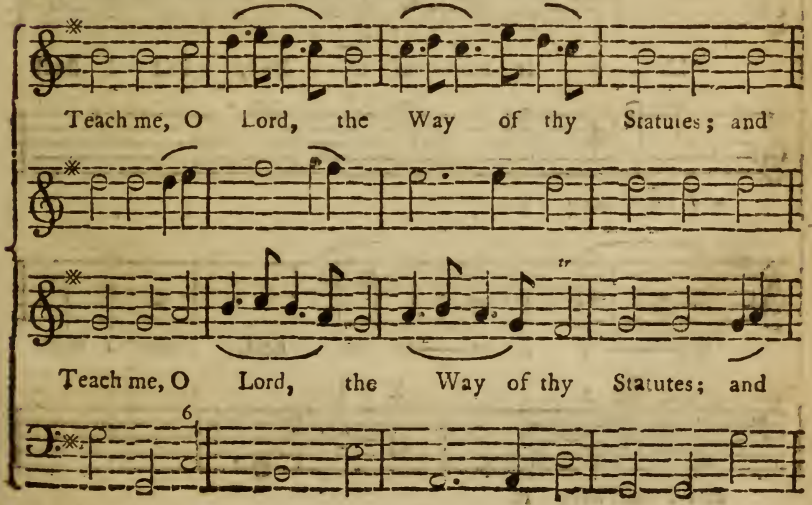
Tenor and Baſs.



Treble and Counter.



FULL CHORUS.



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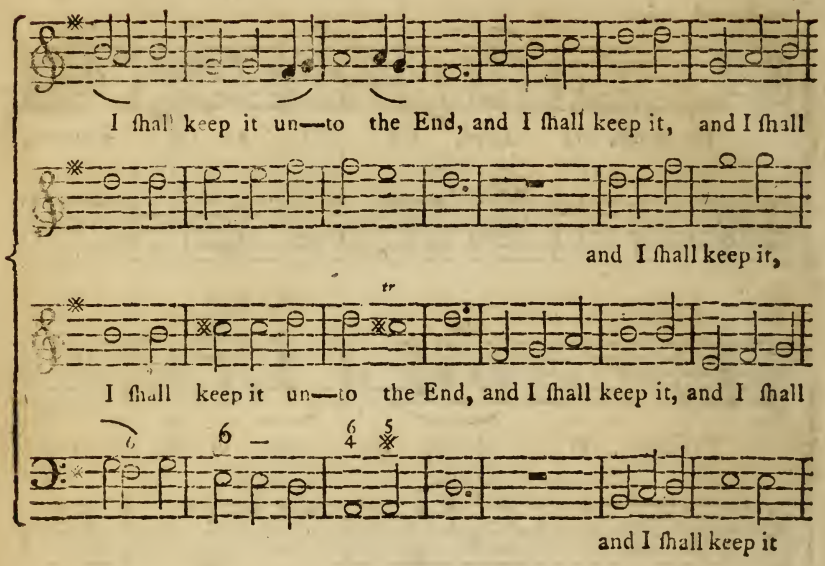
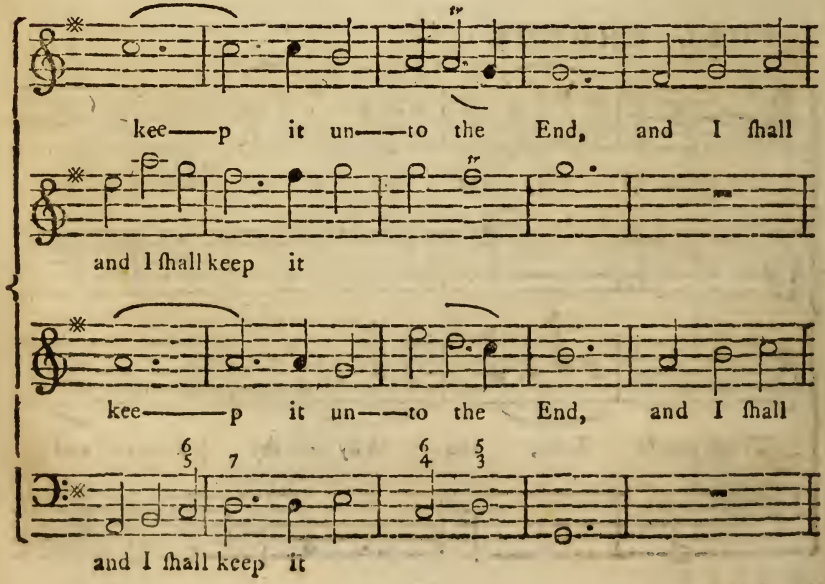
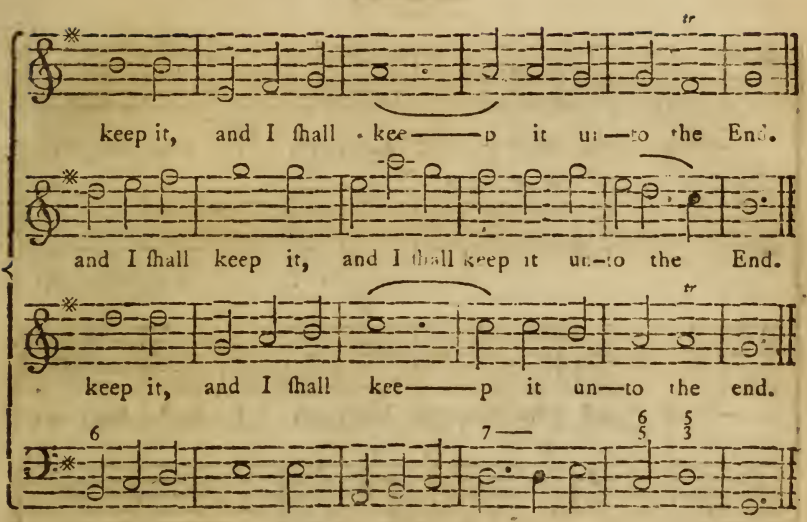
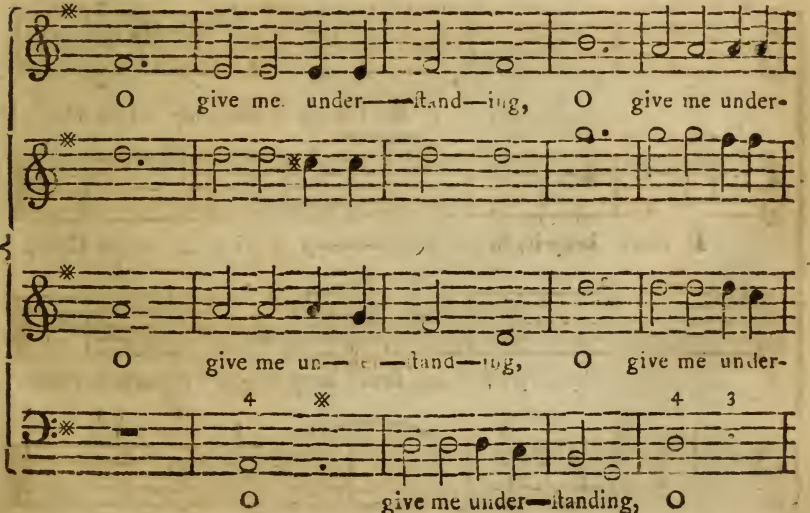




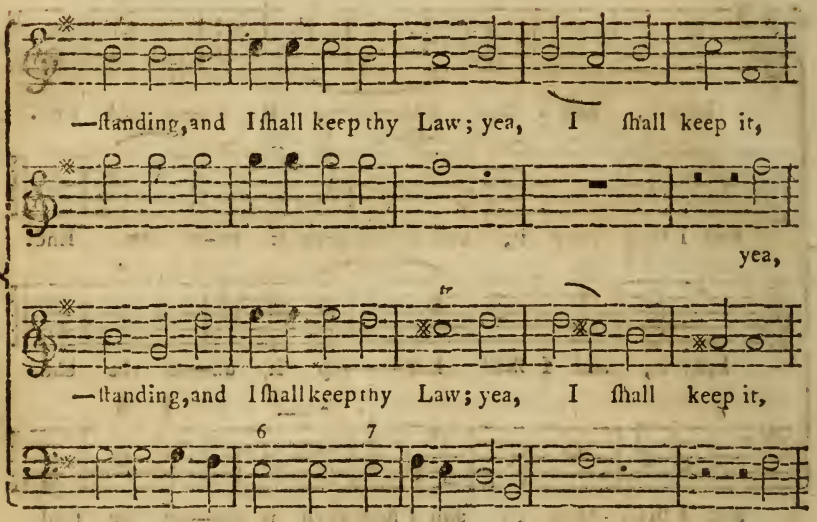
Continued.

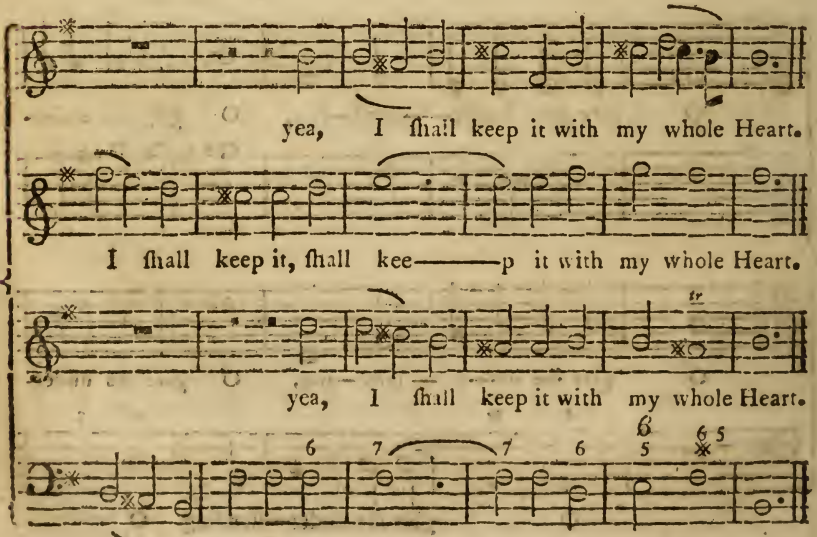
Continued.


keep it, and I ſhall kee——p it un—to the End.
and I ſhall keep it, and I ſhall keep it un—to the End.
keep it, and I ſhall kee——p it un—to the end.
and I ſhall keep it, and I ſhall keep it un——to the End.


O give me under——ſtand—ing, O give me under-
O give me un— —tand—ing, O give me under-
O give me under—ſtanding, O

Continued.

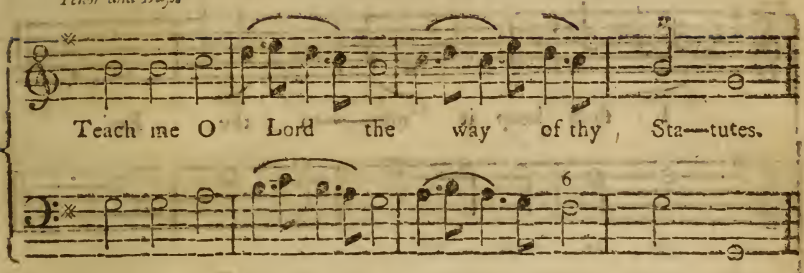




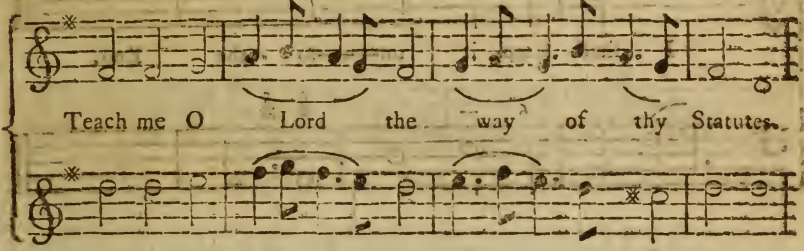
Continued.

Continued.

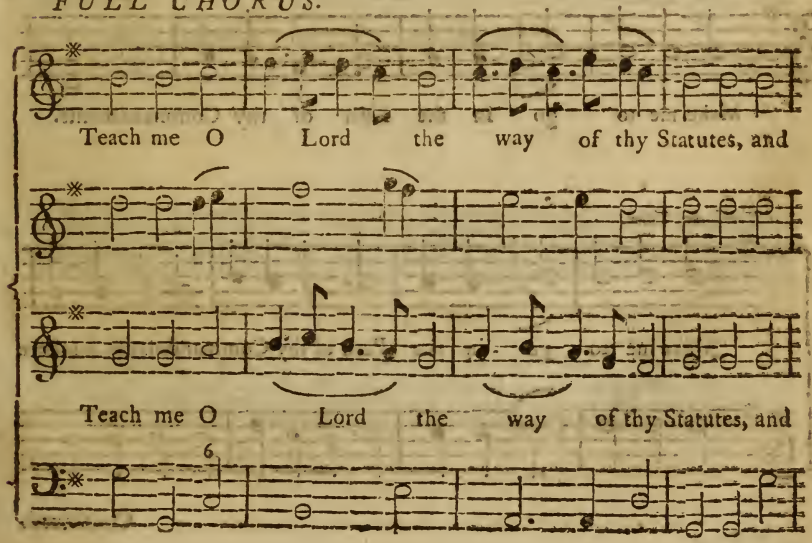
Tenor and Baſs.



Treble and Counter.



FULL CHORUS.



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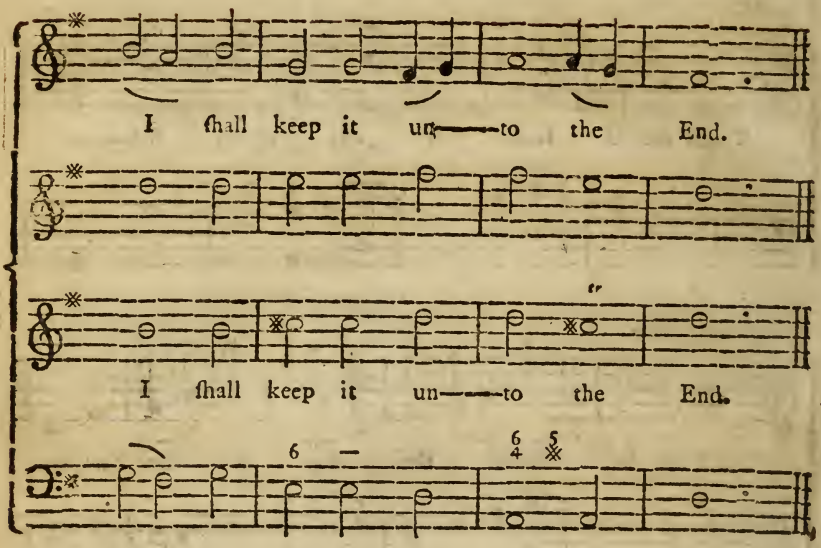
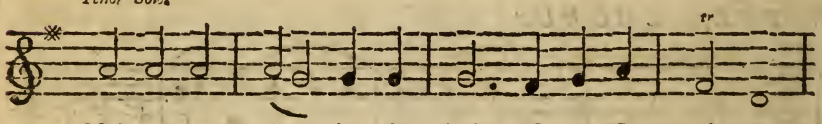
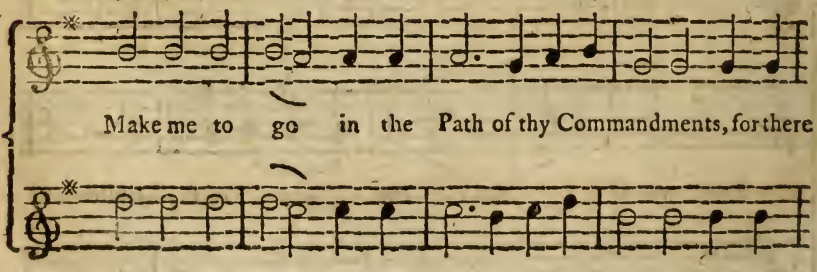
Continued.



Tenor Solo.



Treble and Tenor.



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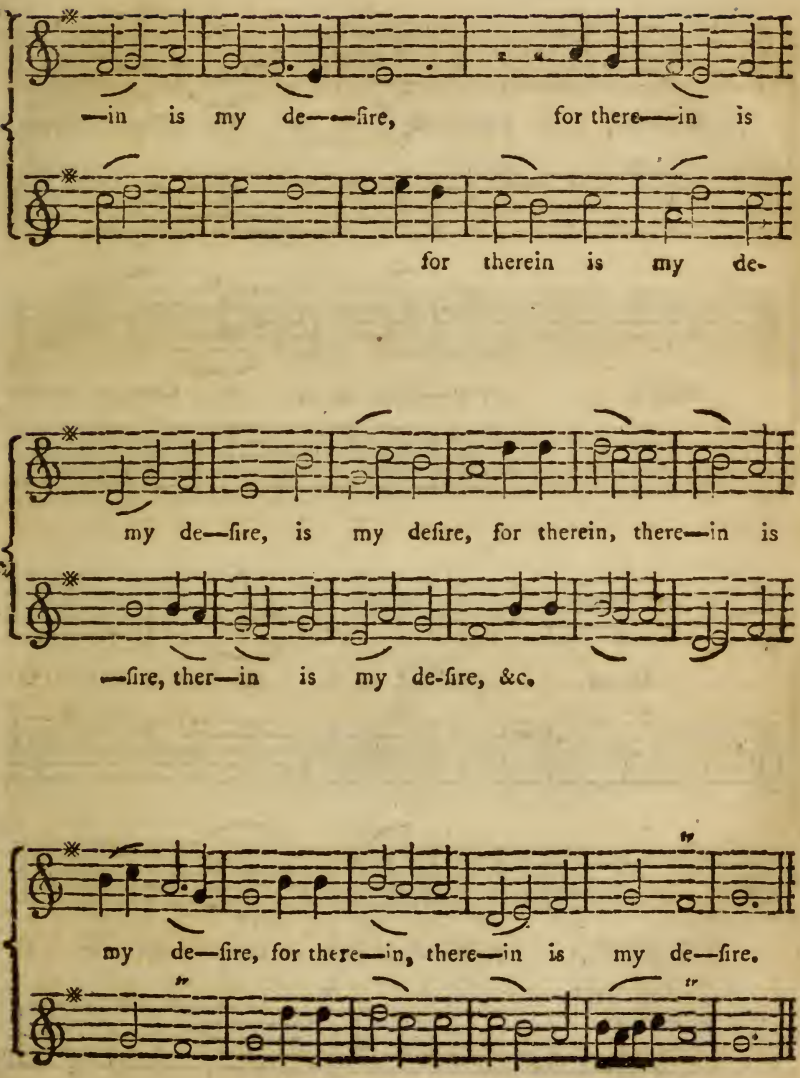

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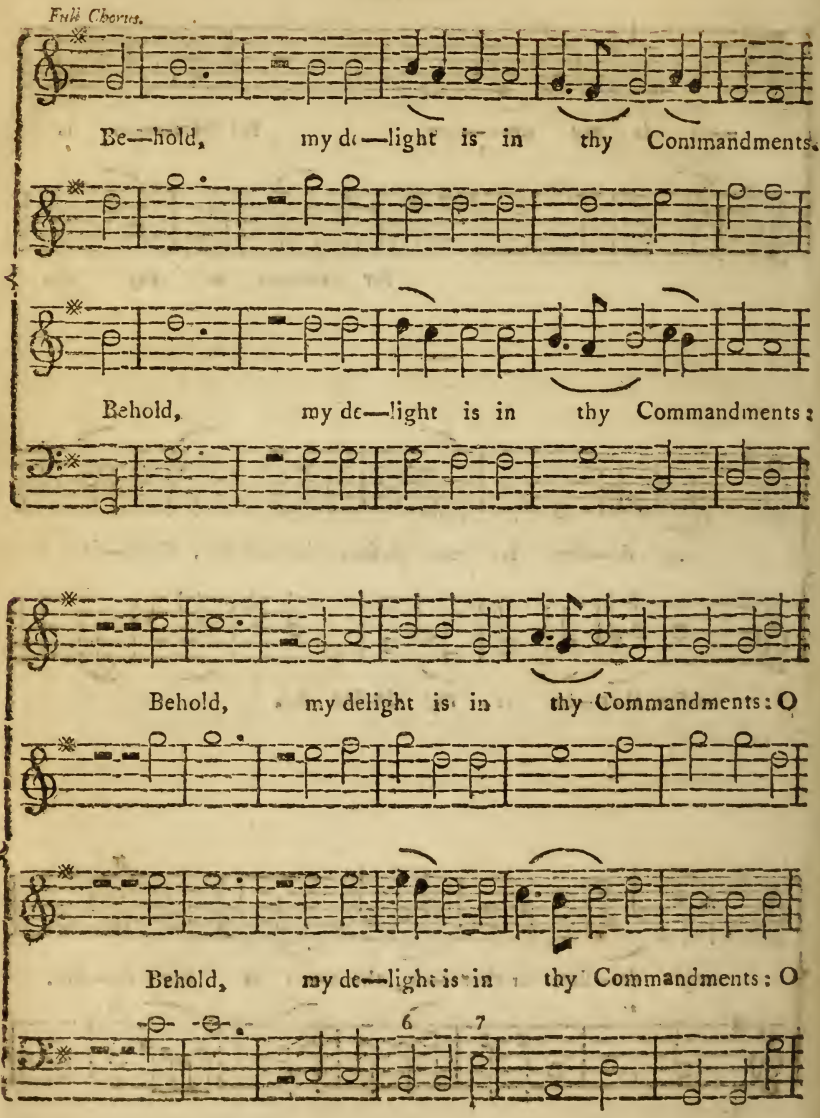
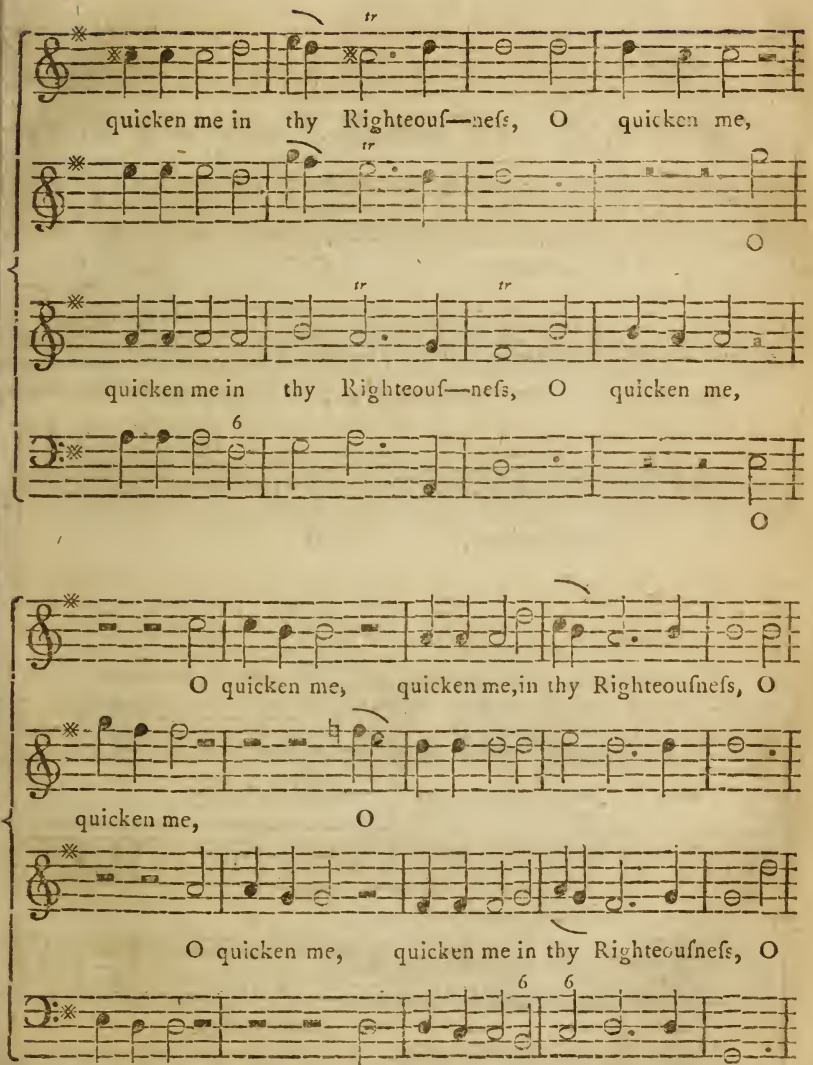
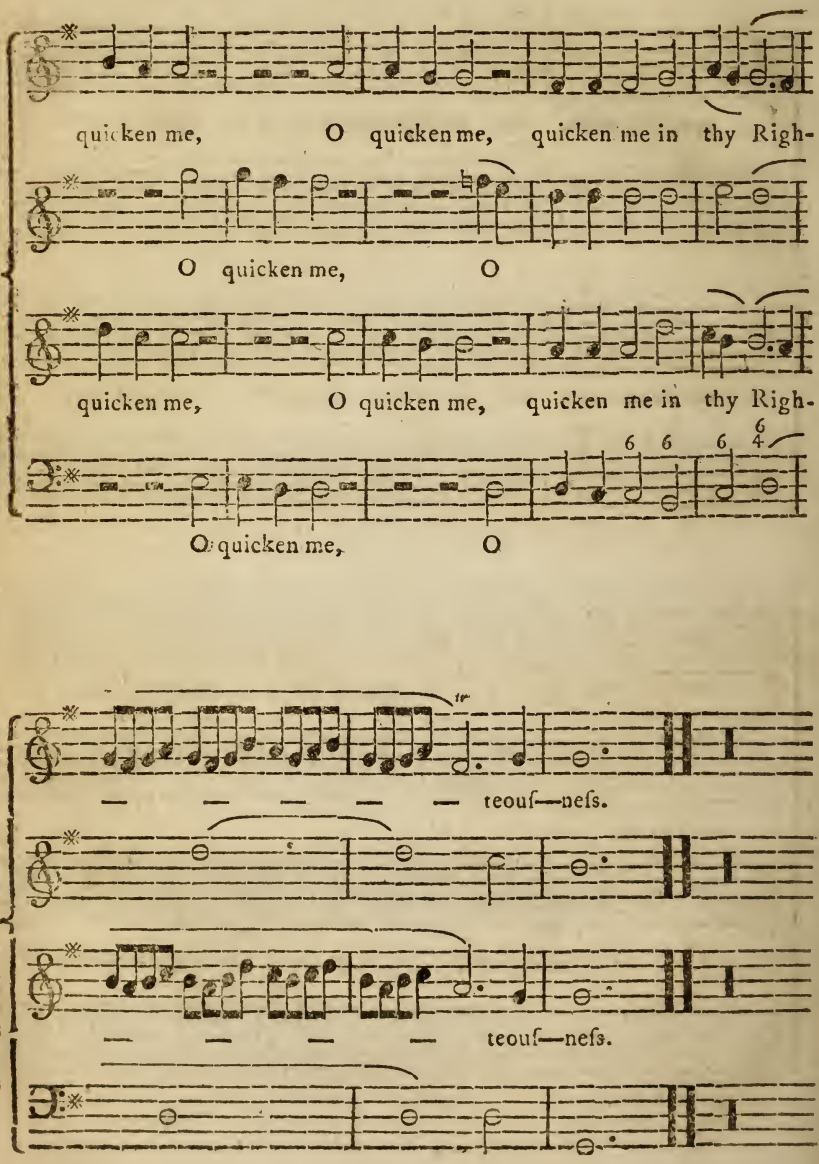


Continued.

Continued.

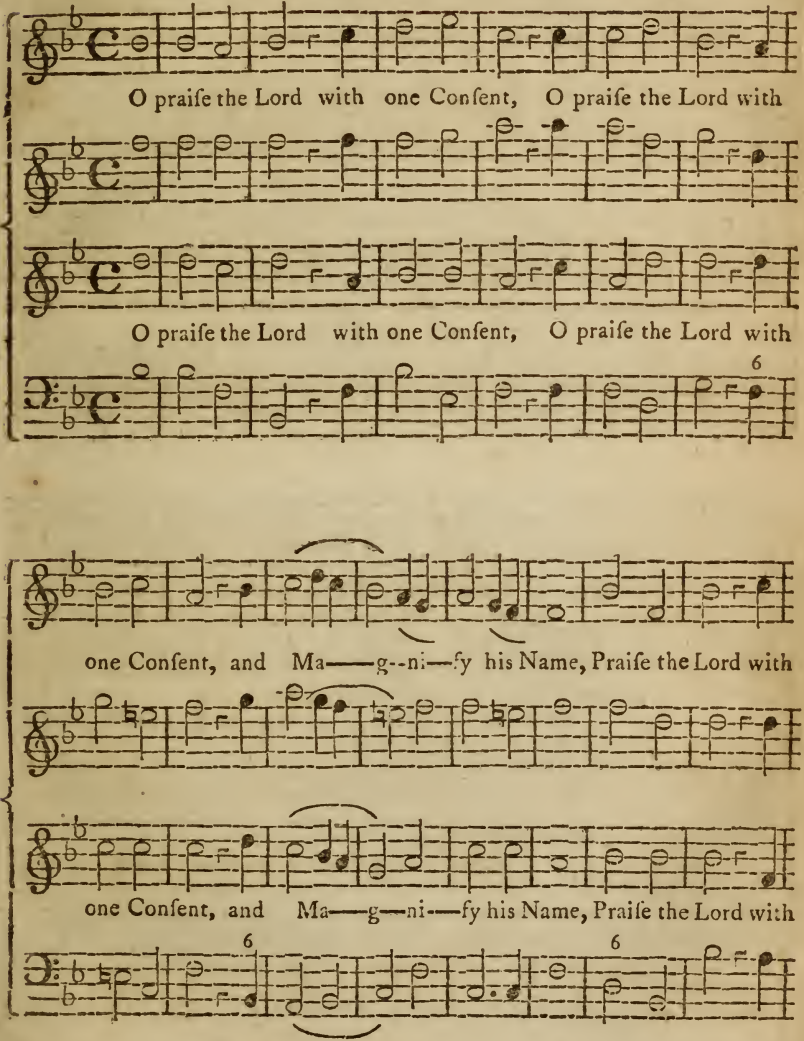

quicken me in thy Righteouſ—neſs, O quicken me,
quicken me in thy Righteouſ—neſs, O quicken me,
O quicken me, quicken me, in thy Righteouſneſs, O
quicken me, O
O quicken me, quicken me in thy Righteouſneſs, O
quicken me, O

Continued.


quicken me, O quicken me, quicken me in thy Righ-
O quicken me, O
quicken me, O quicken me, quicken me in thy Righ-
O quicken me, O
teouſ—neſs.
teouſ—neſs.

ANTHEM XXV. *Taken out of the* 134*th* PSALM, *New Verſion. And the* 66*th* PSALM.

Full Chorus. Andante Vivace.



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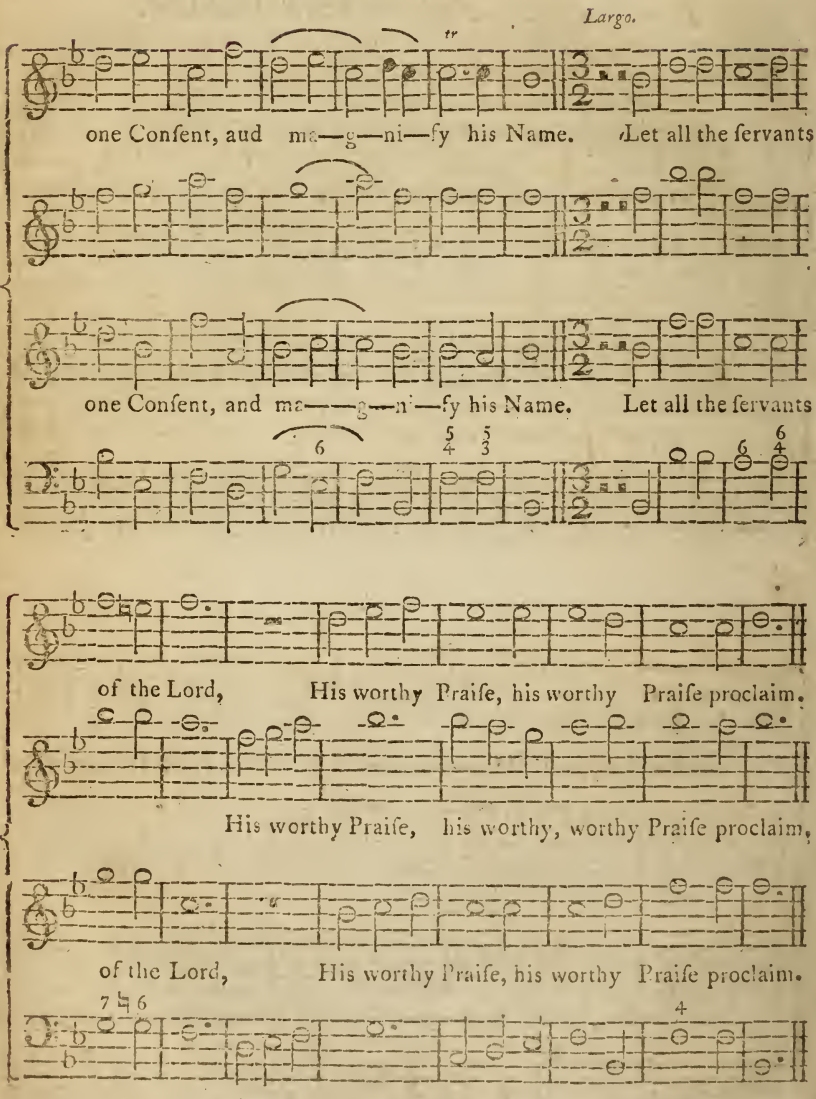
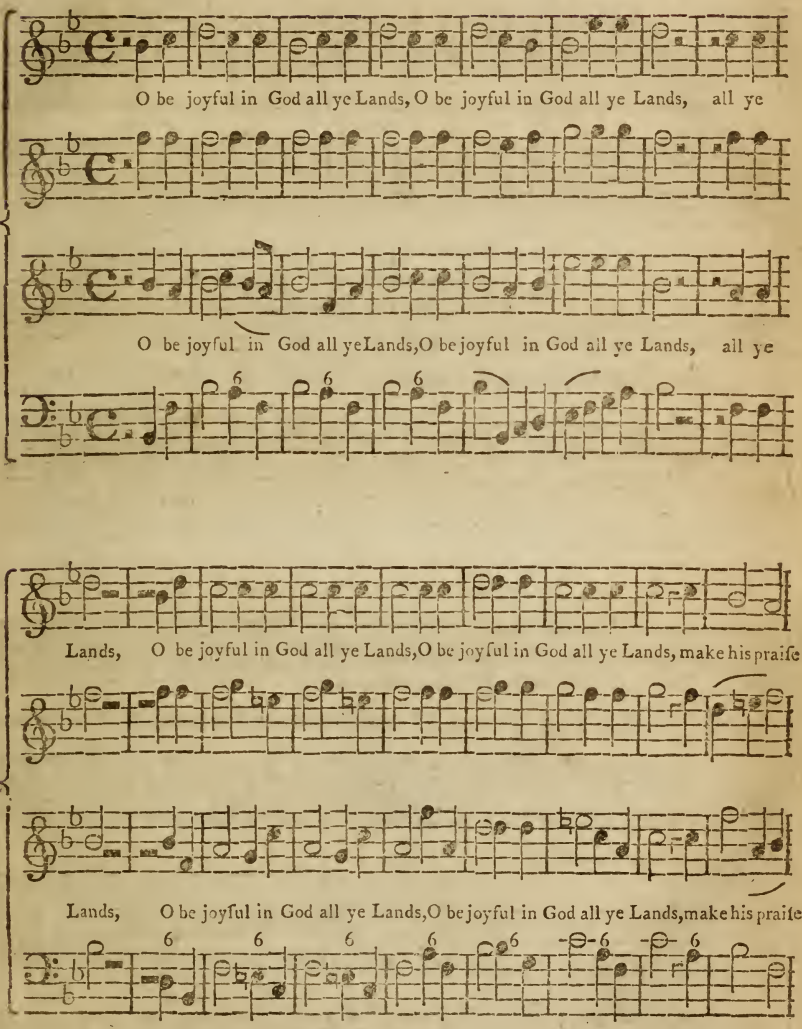


Continued.

Continued.

Full Chorus. Andante Vivace.



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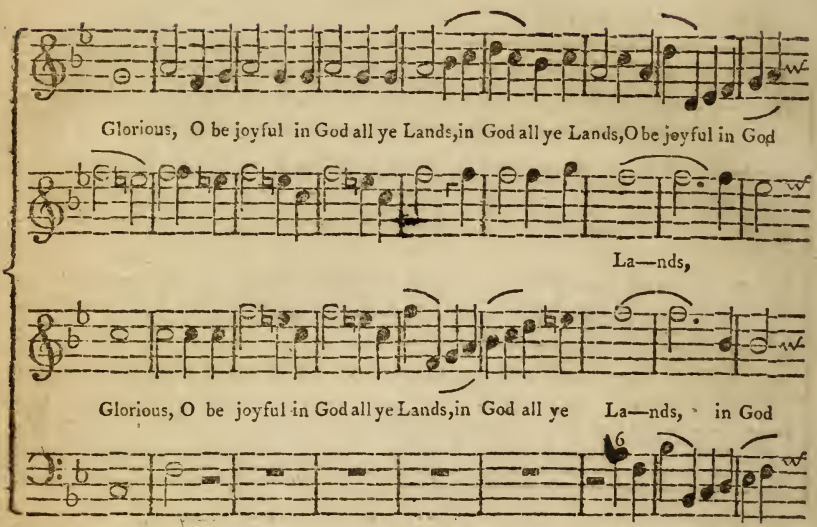
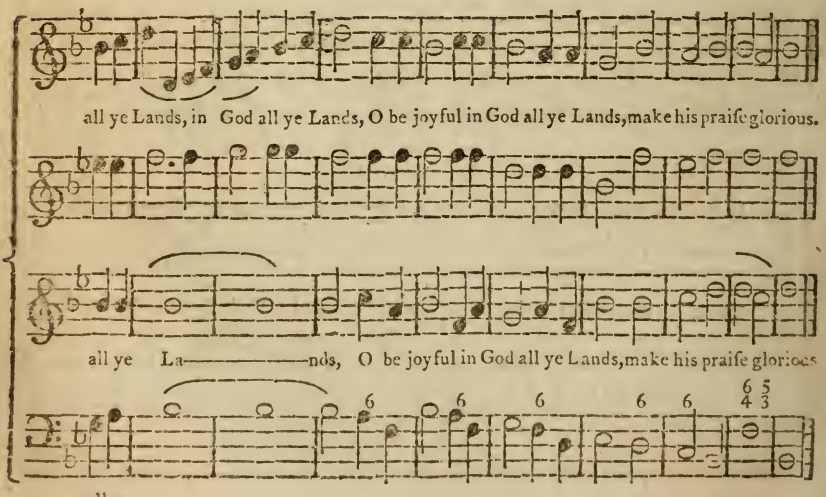
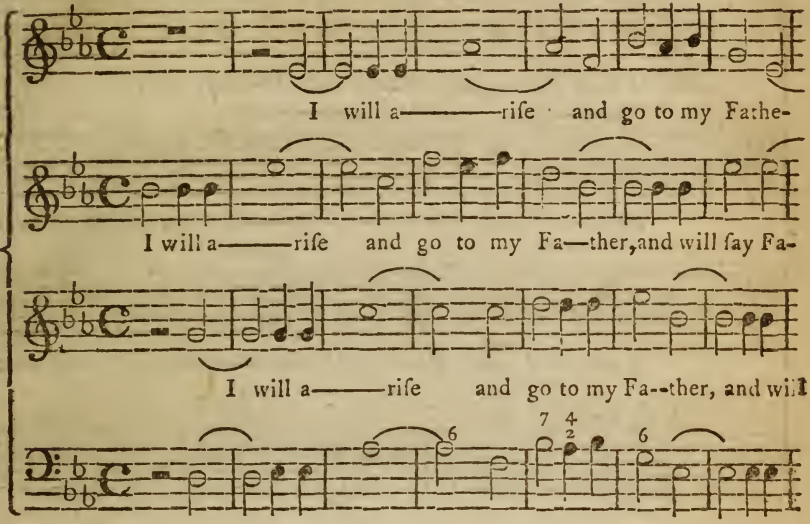




ANTHEM

ANTHEM XXVI. *Taken out of the 15th Chapter of St. Luke.*

FULL CHORUS.



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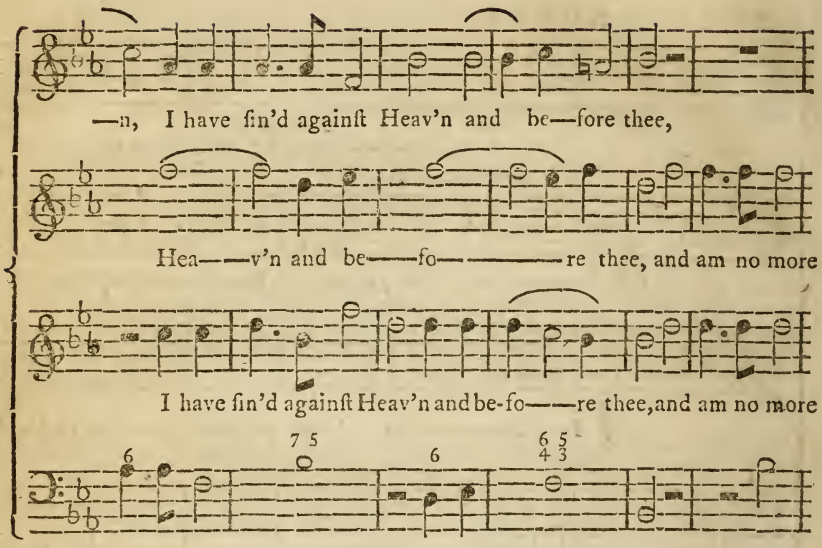

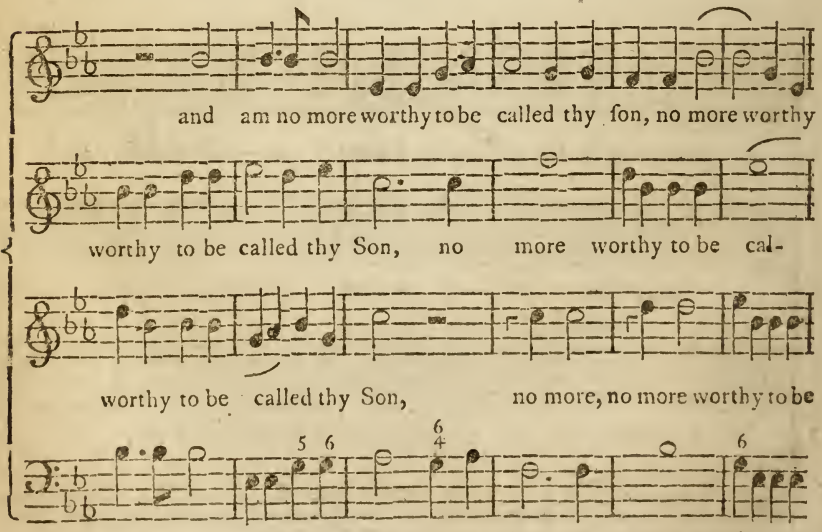

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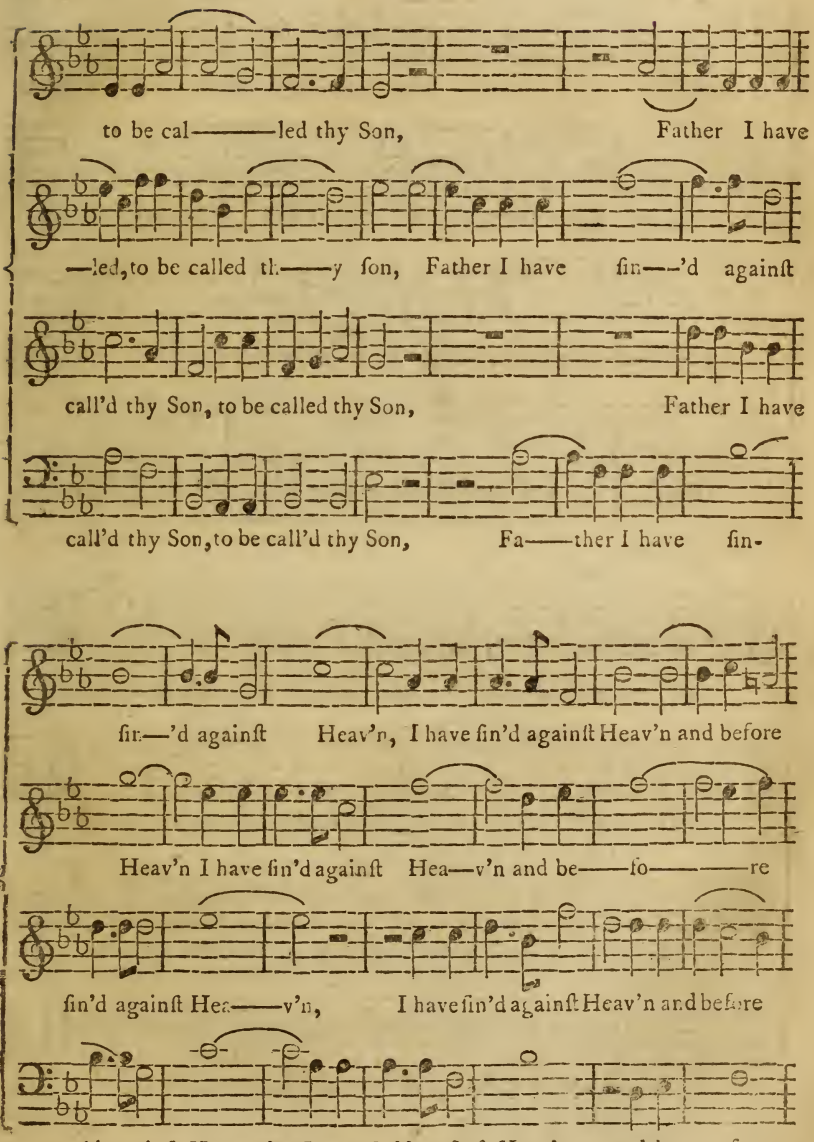
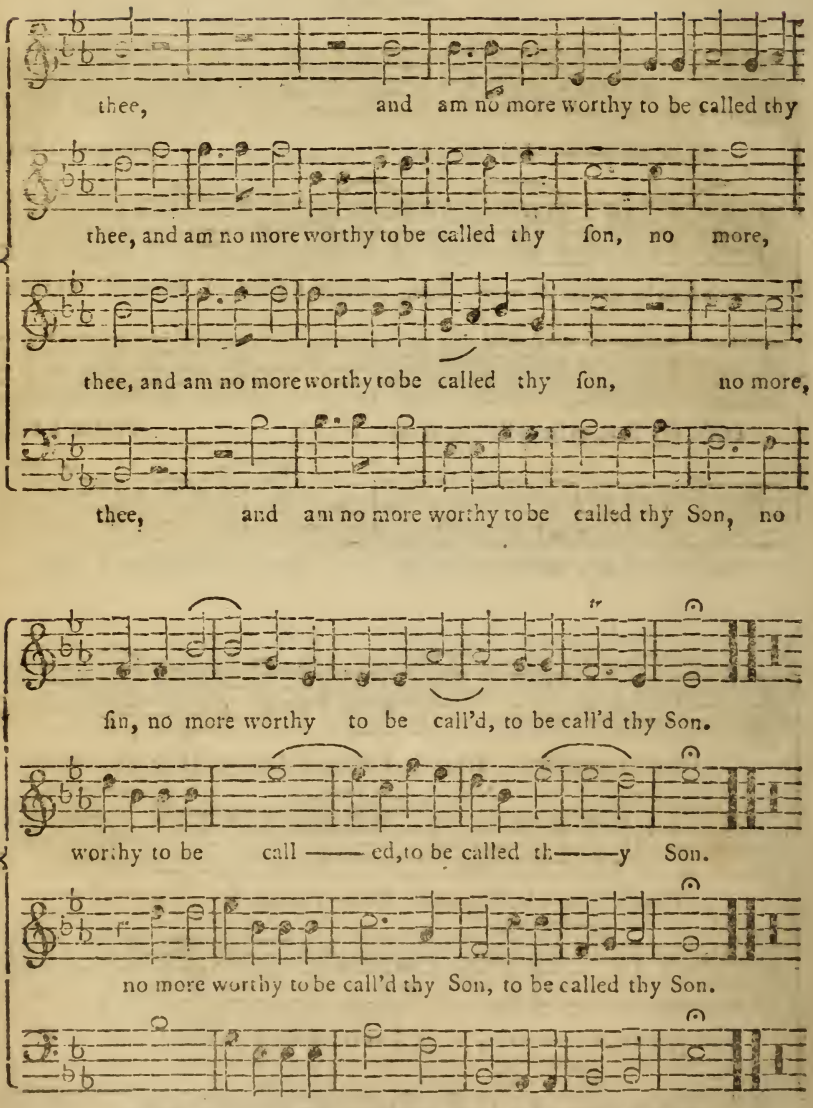
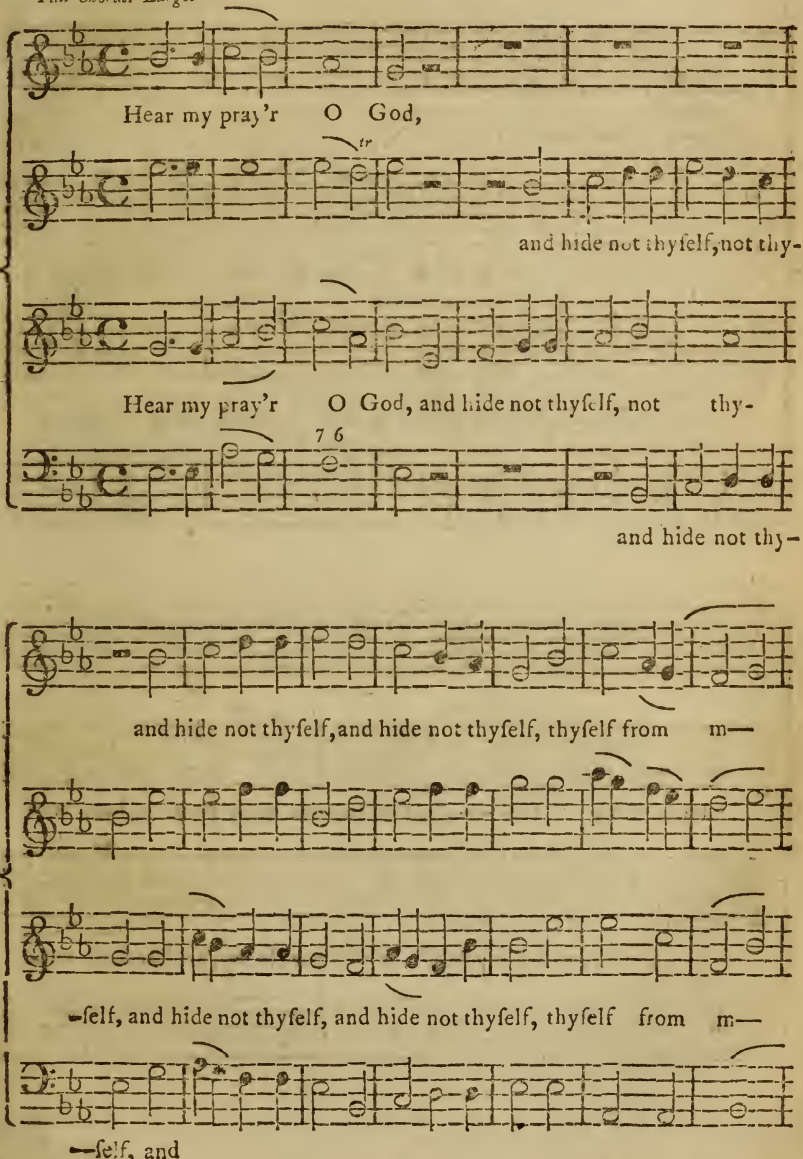

to be cal——led thy Son, Father I have
—led, to be called th——y ſon, Father I have ſin——'d againſt
call'd thy Son, to be called thy Son, Father I have
call'd thy Son, to be call'd thy Son, Fa——ther I have ſin-
ſin—'d againſt Heav'n, I have ſin'd againſt Heav'n and before
Heav'n I have ſin'd againſt Hea—v'n and be——fo————re
ſin'd againſt Hea——v'n, I have ſin'd againſt Heav'n and before
—'d againſt Hea—v'n, I have ſin'd againſt Heav'n, and be——fore

Continued.


thee, and am no more worthy to be called thy
thee, and am no more worthy to be called thy son, no more,
thee, and am no more worthy to be called thy son, no more,
thee, and am no more worthy to be called thy Son, no
sin, no more worthy to be call'd, to be call'd thy Son.
worthy to be call —— ed, to be called th——y Son.
no more worthy to be call'd thy Son, to be called thy Son.
more worthy to be call'd thy Son, to be call'd thy Son.

ANTHEM XXVII. *Taken out of the 55th* PSALM.

Full Chorus. Largo.



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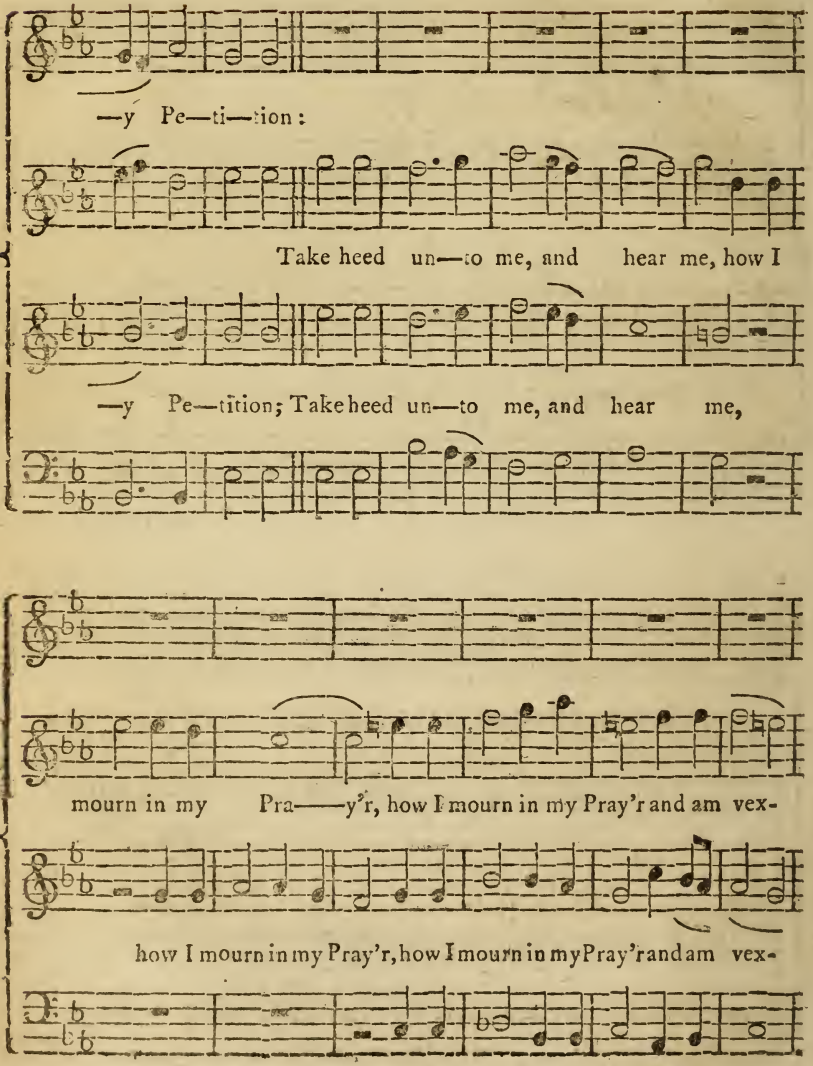

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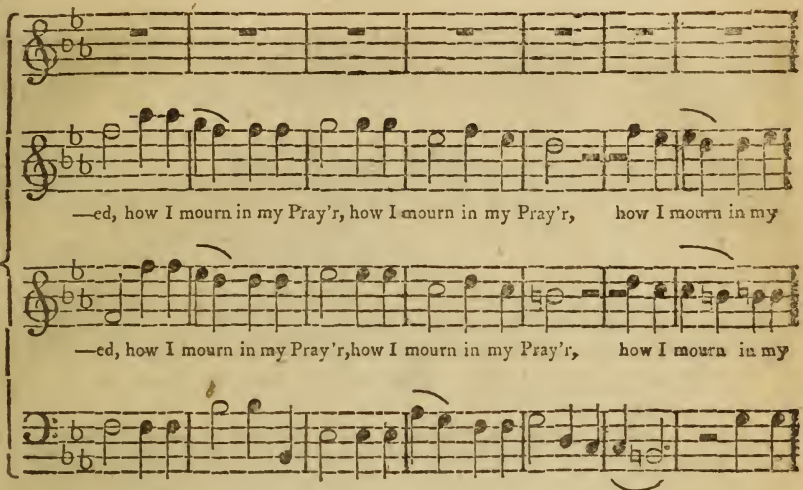
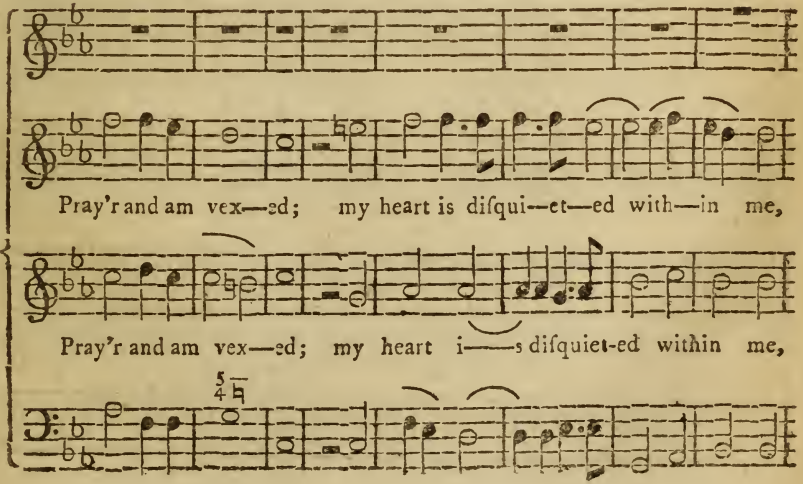
Continued.





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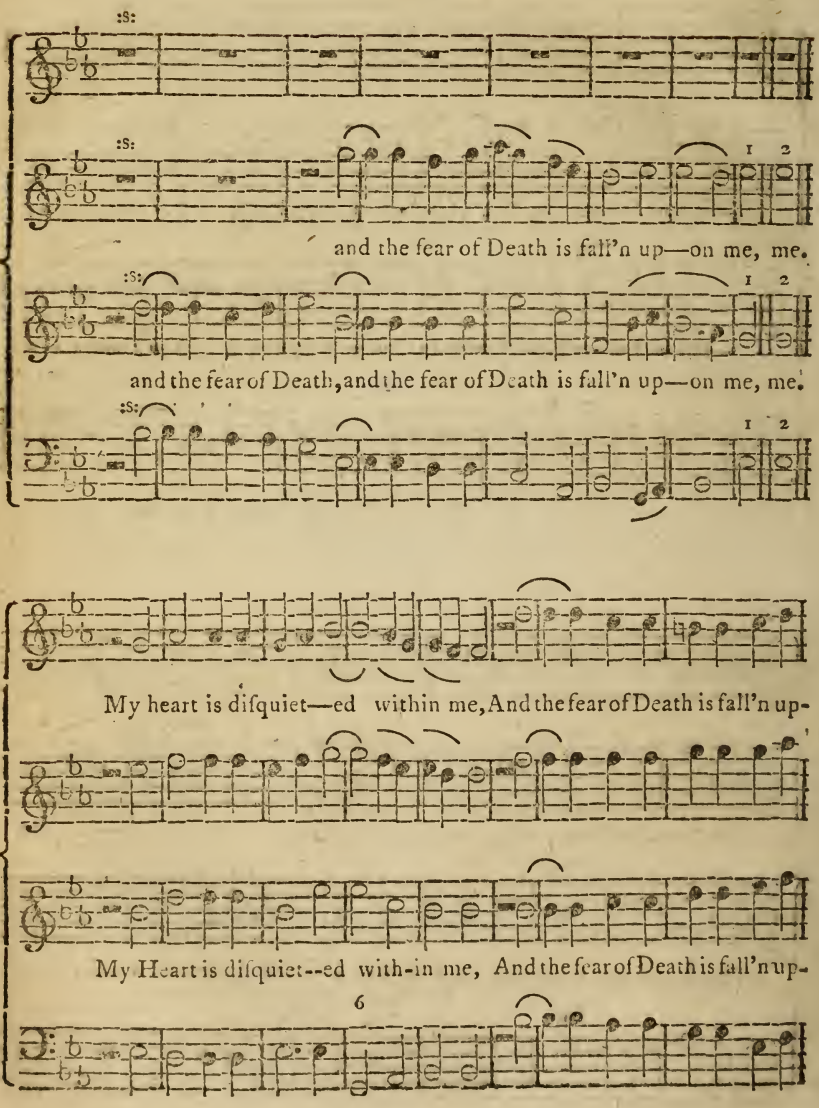
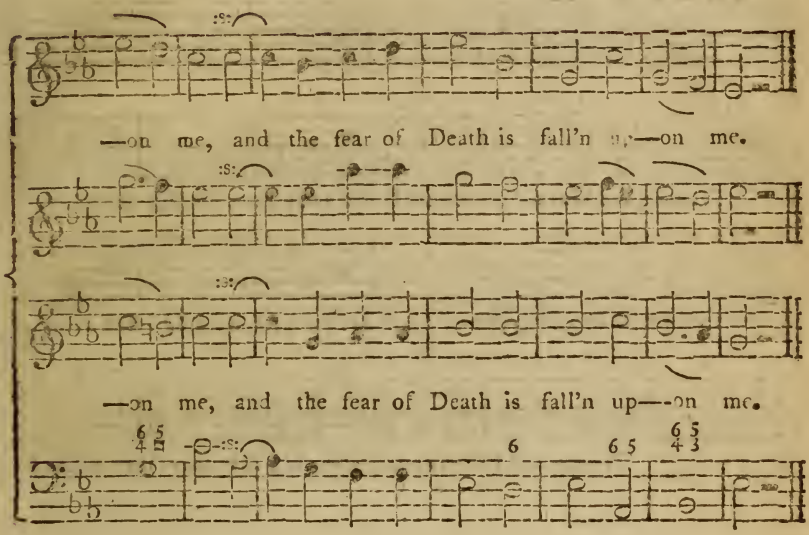
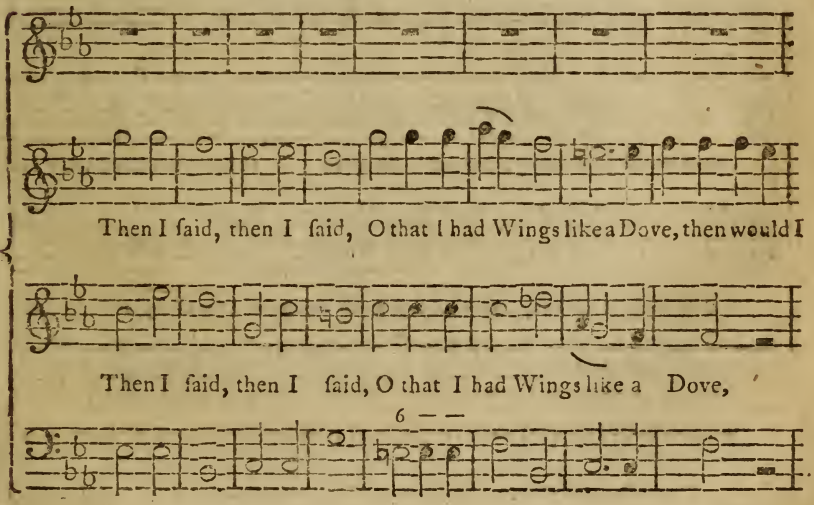


Continued.

Continued.





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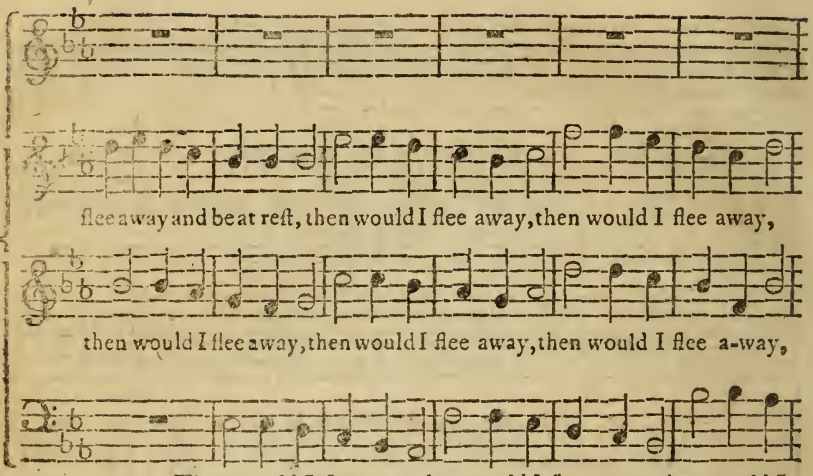
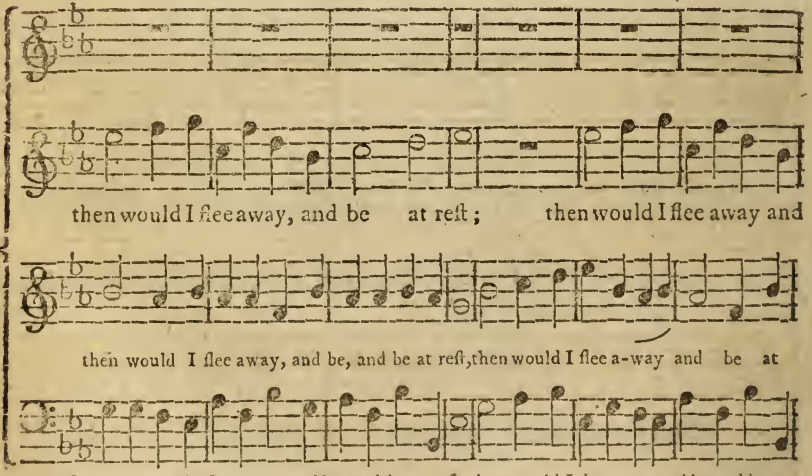
Continued.

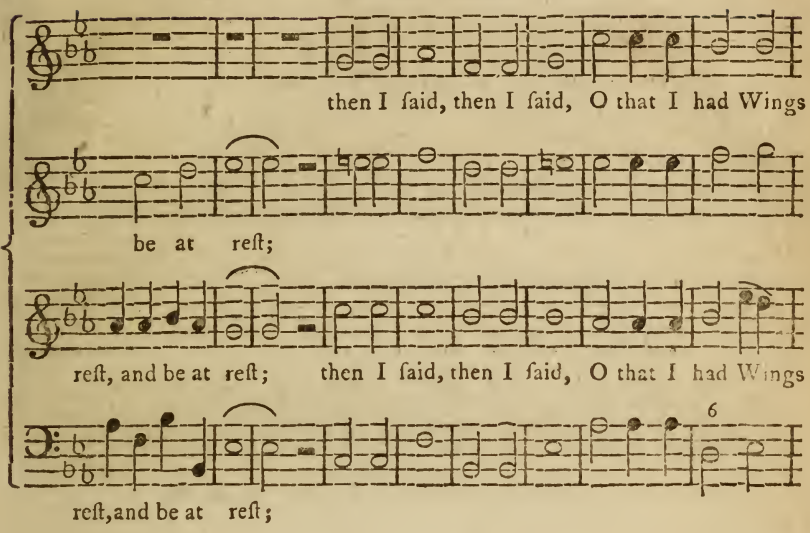


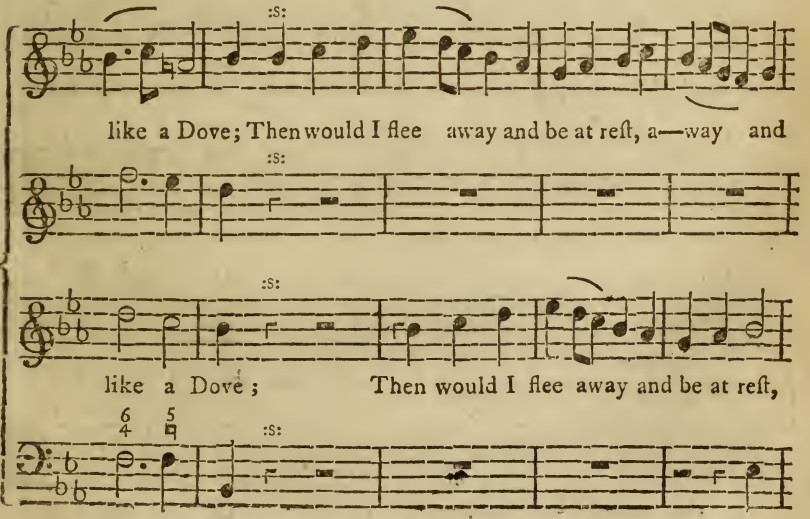


Continued.

Continued.

Full Chorus. Andante Vivace.





Then

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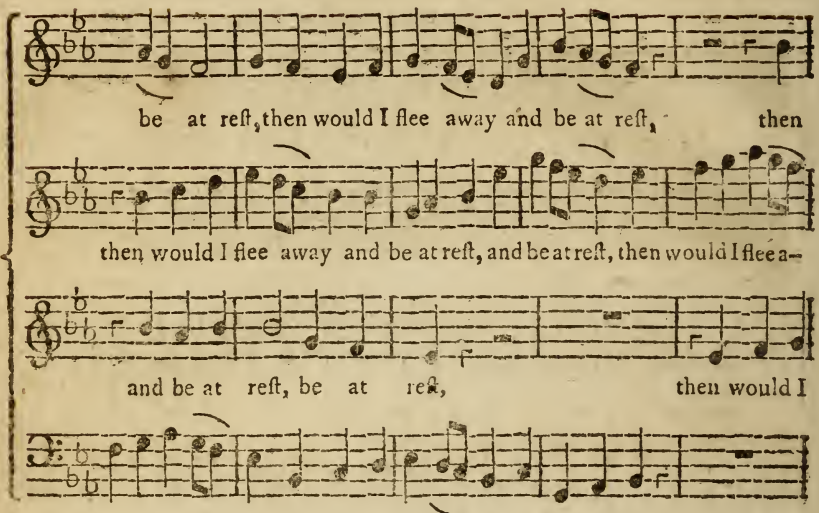
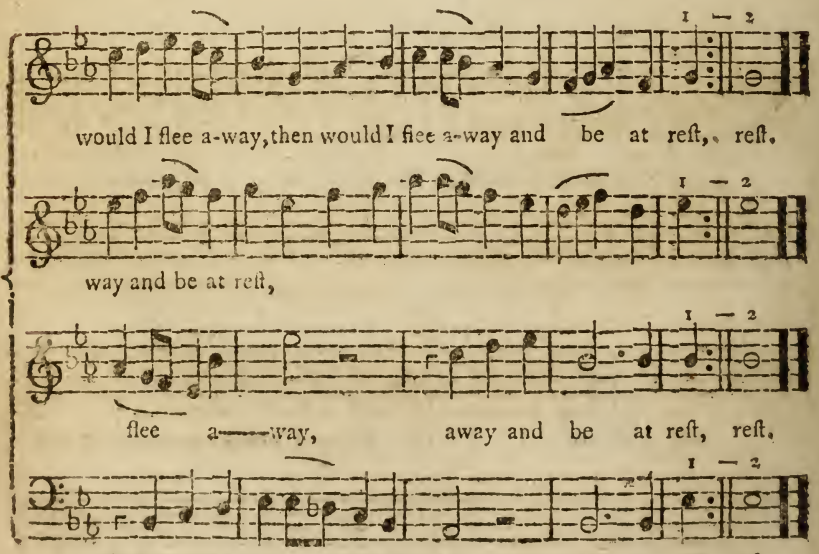
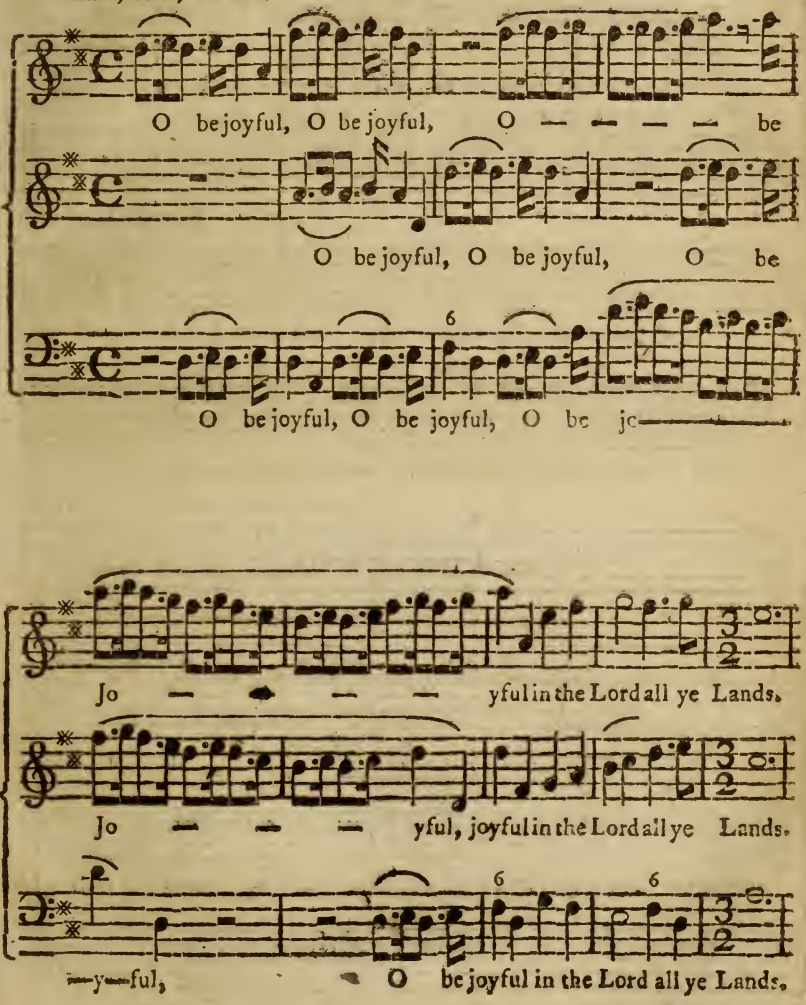




ANTHEM

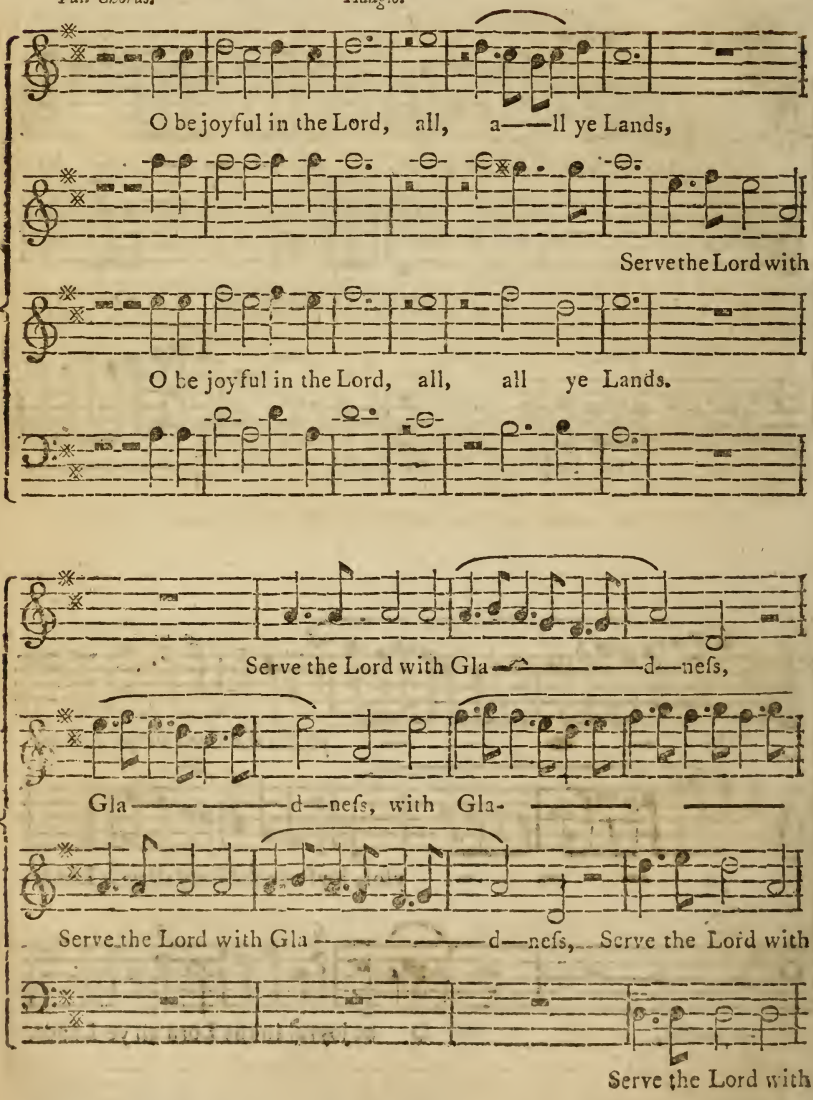
ANTHEM XXVIII. *Taken out of the* 100*th* PSALM.

Counter, Tenor, and Baſs.



Continued.

Full Chorus. *Adagio.*



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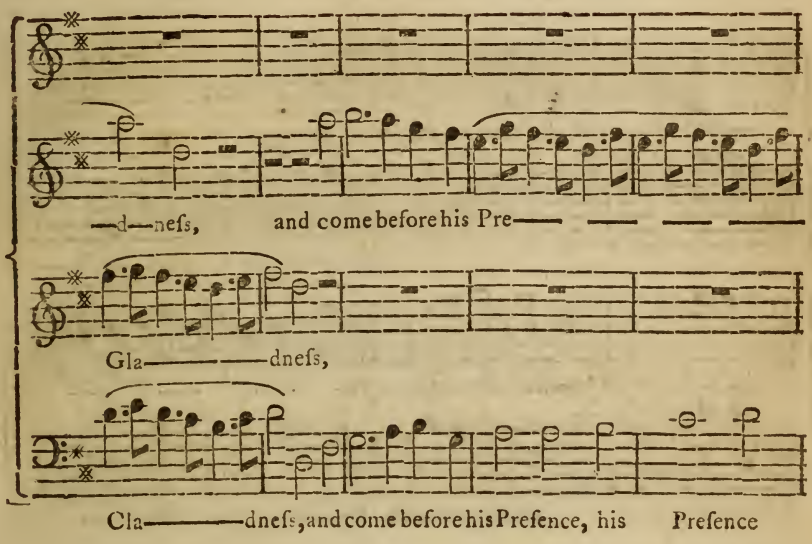

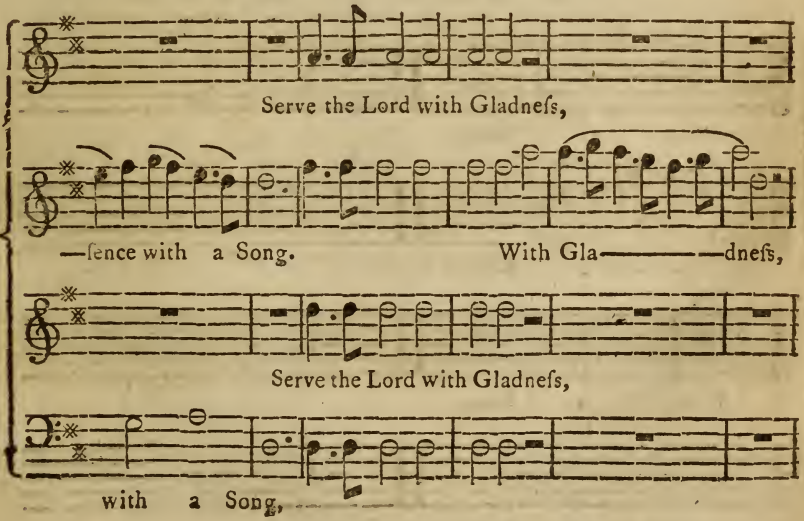

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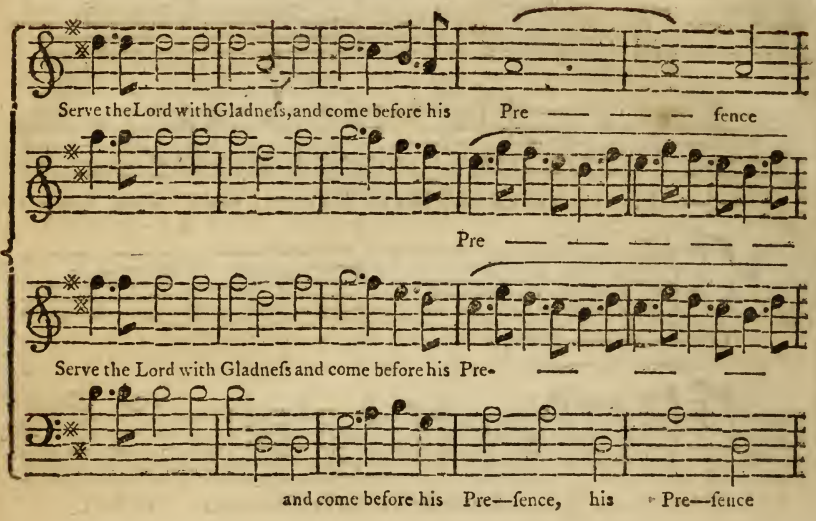

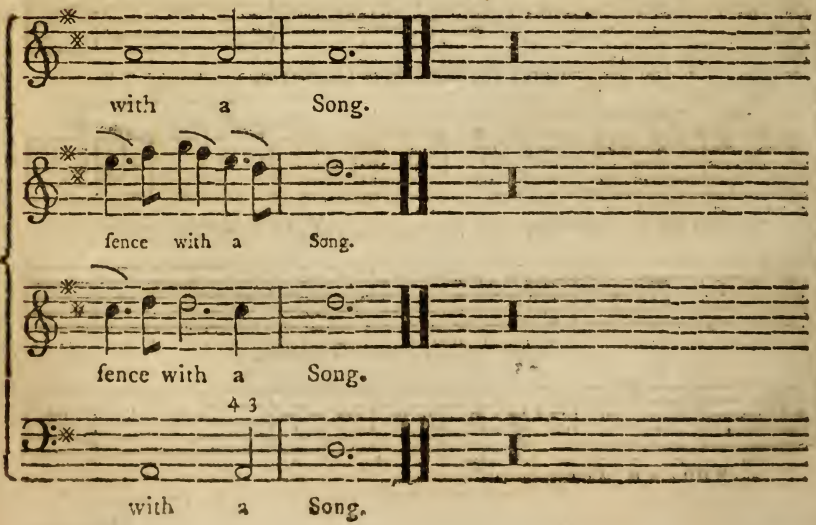

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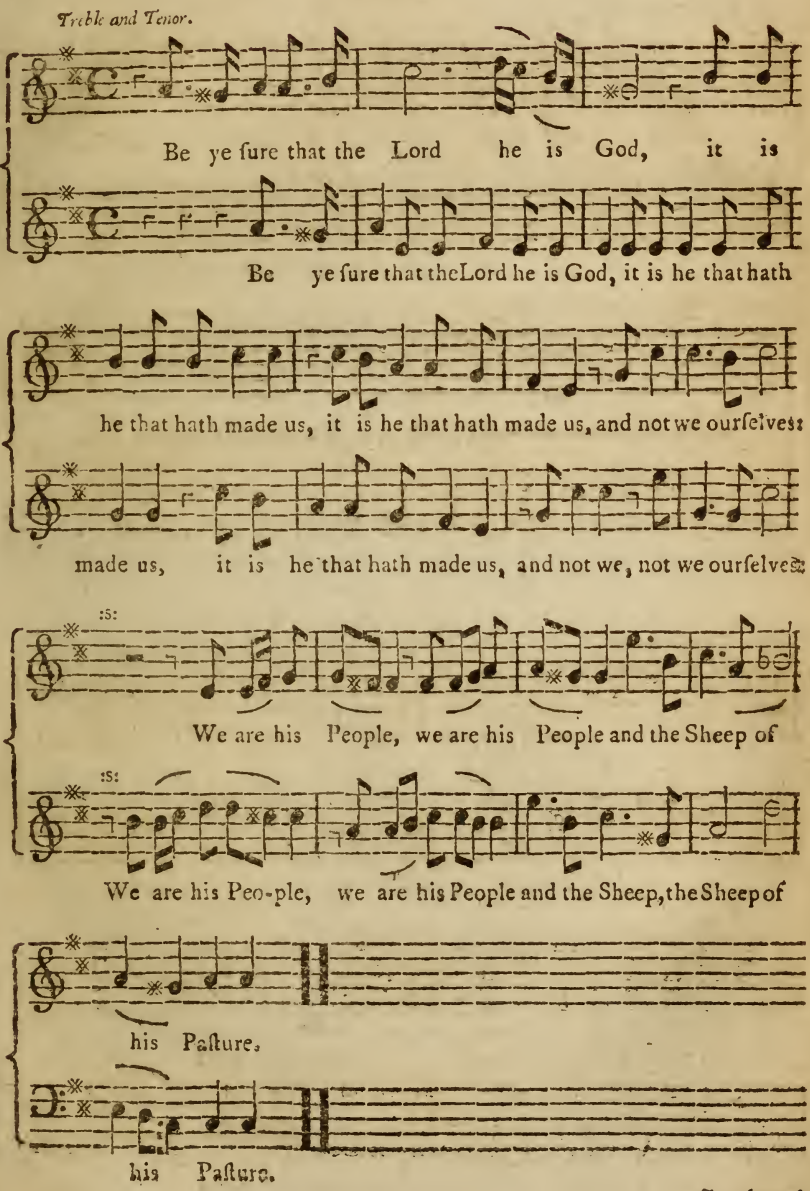

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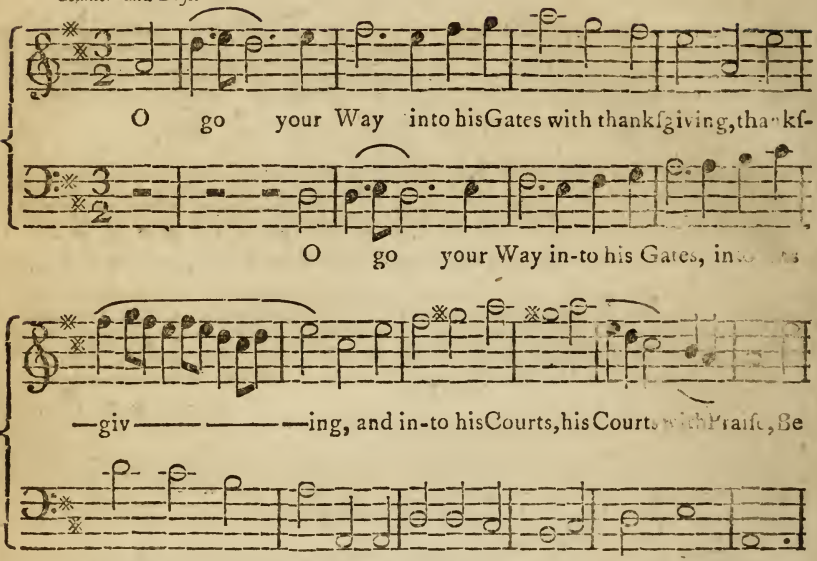
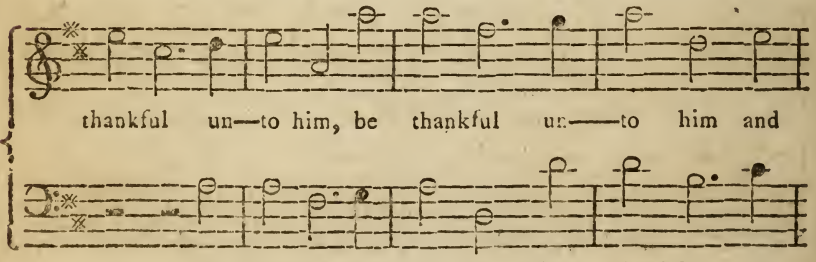
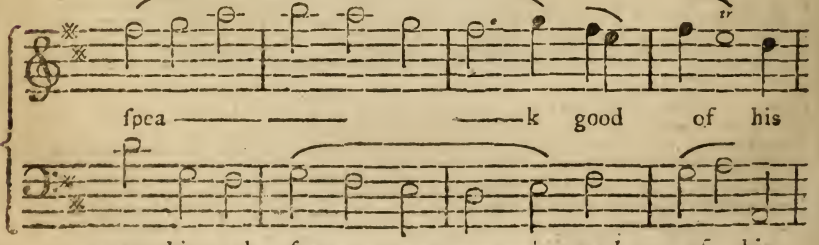
Continued.

Counter and Baſs.







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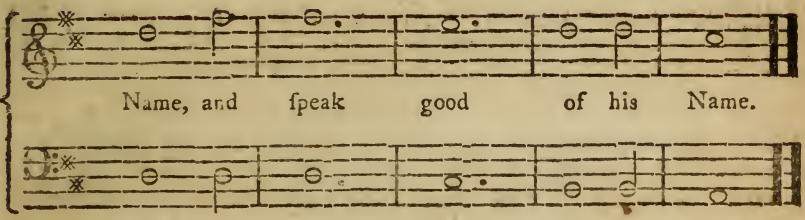
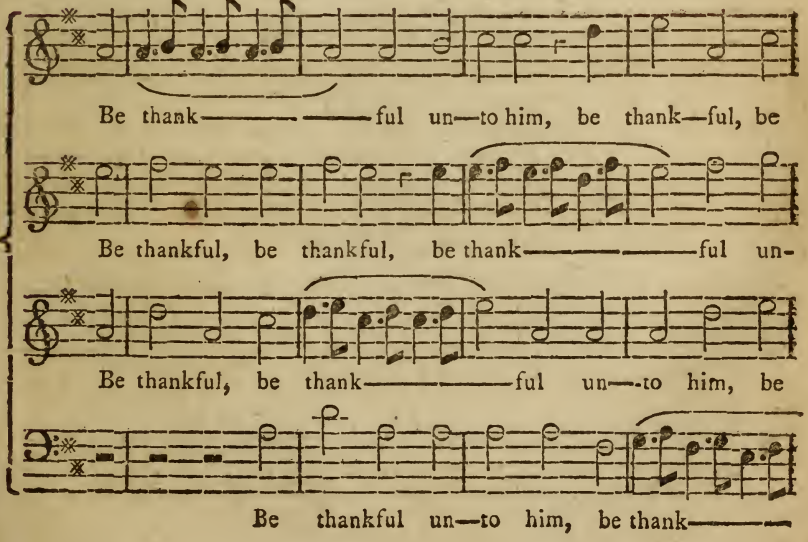


FULL CHORUS.



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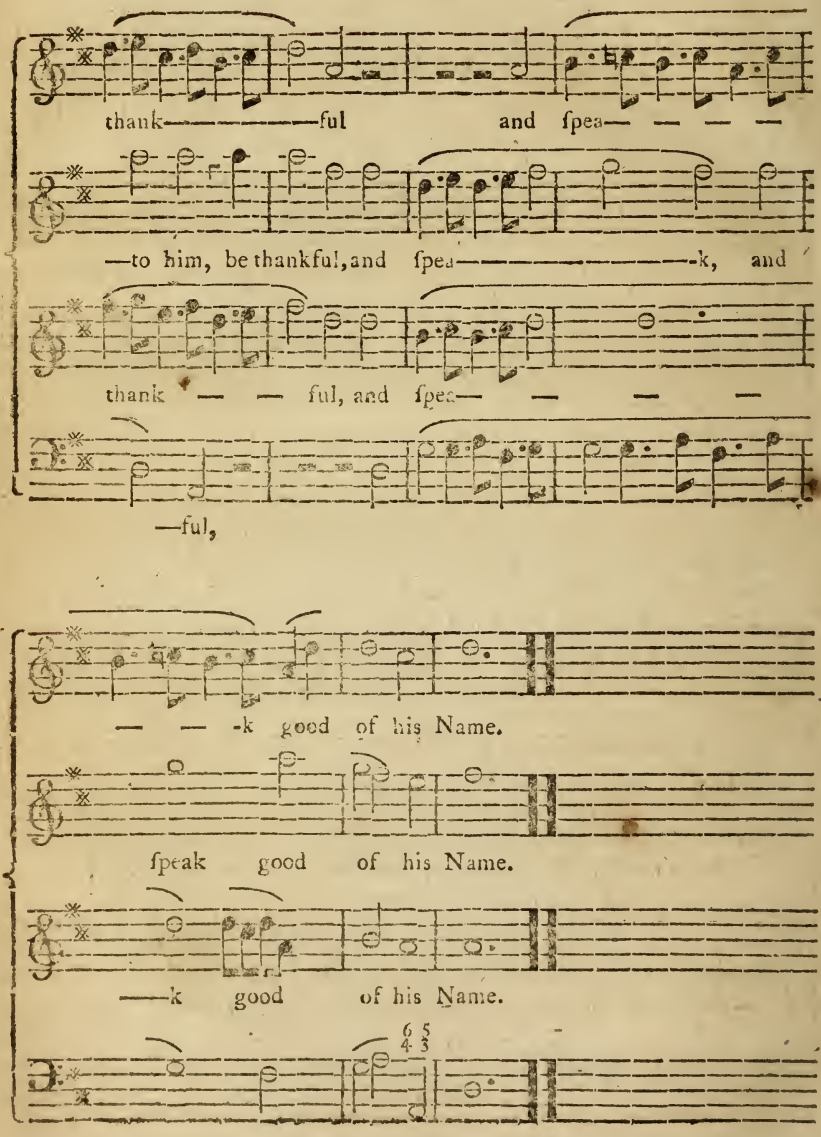

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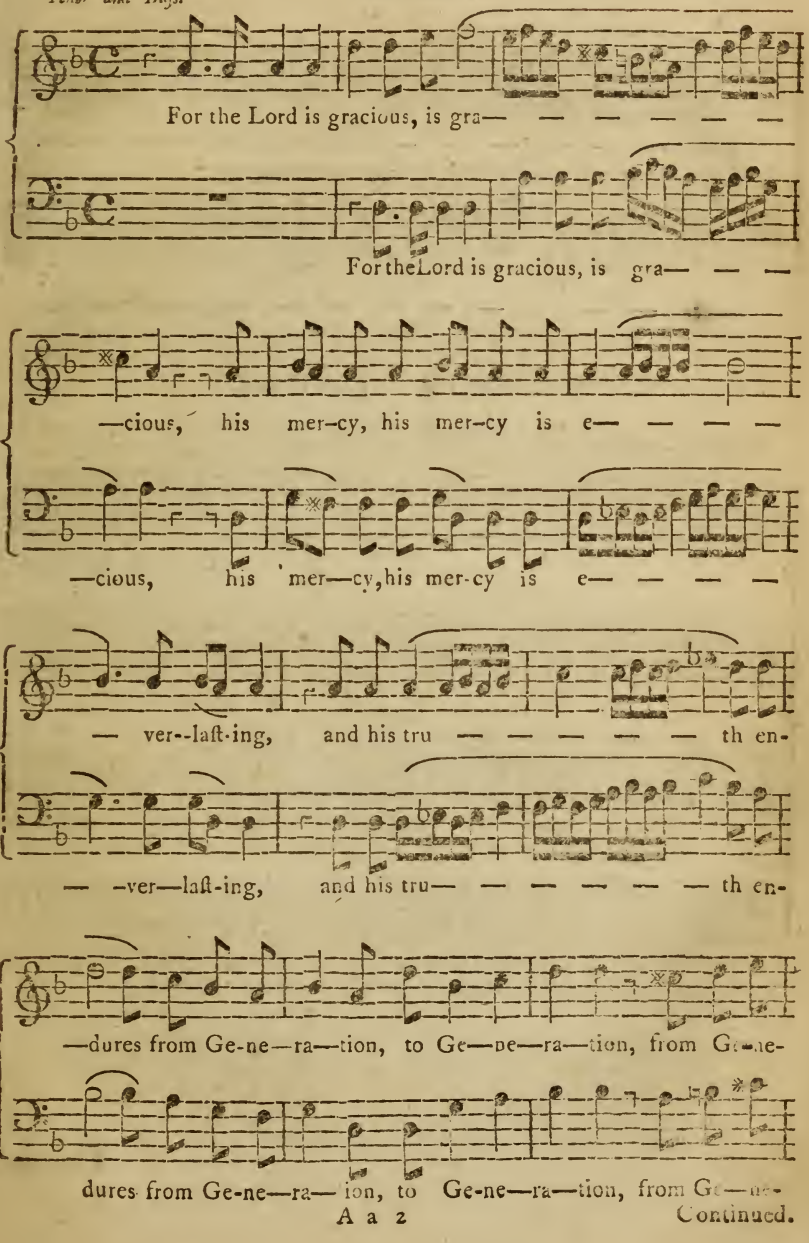
Continued.

Tenor and Baſs.



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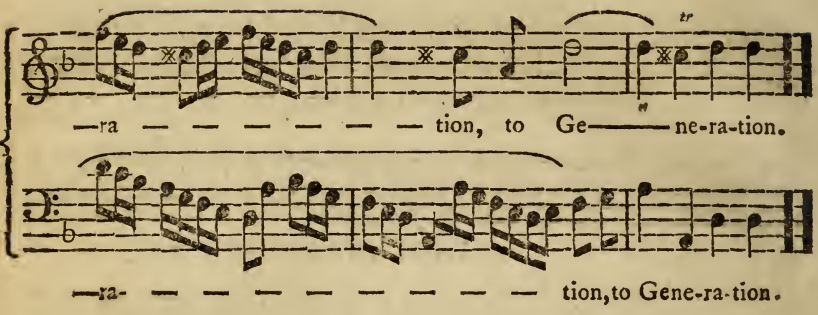
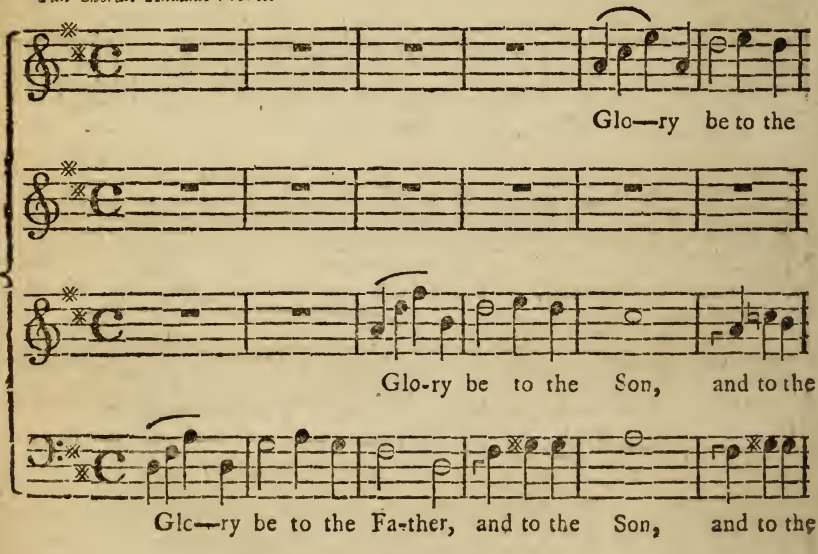


GLORIA PATRI.

Full Chorus. Andante Vivace.



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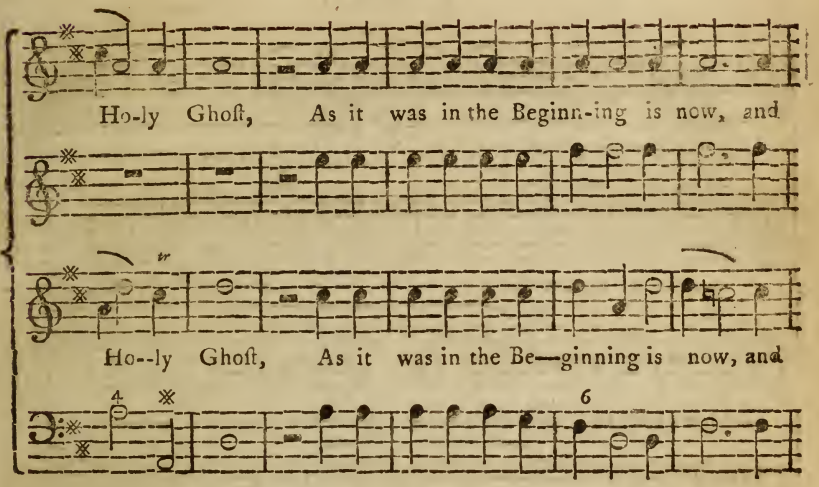

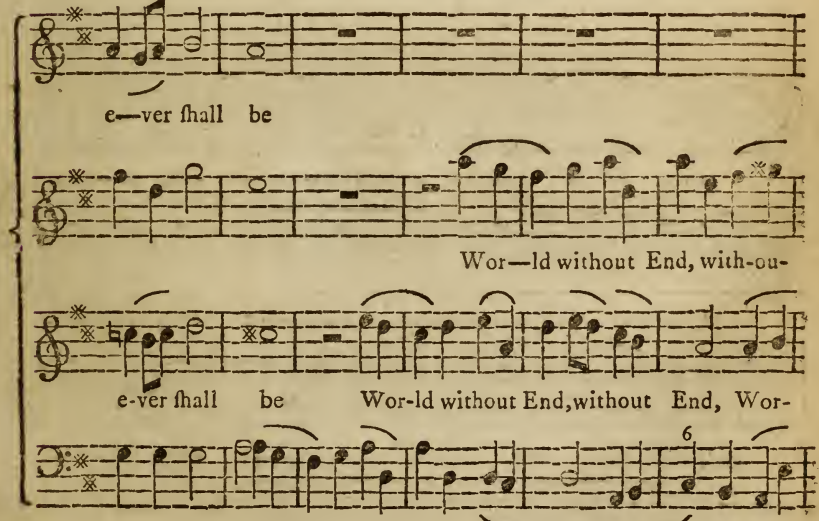

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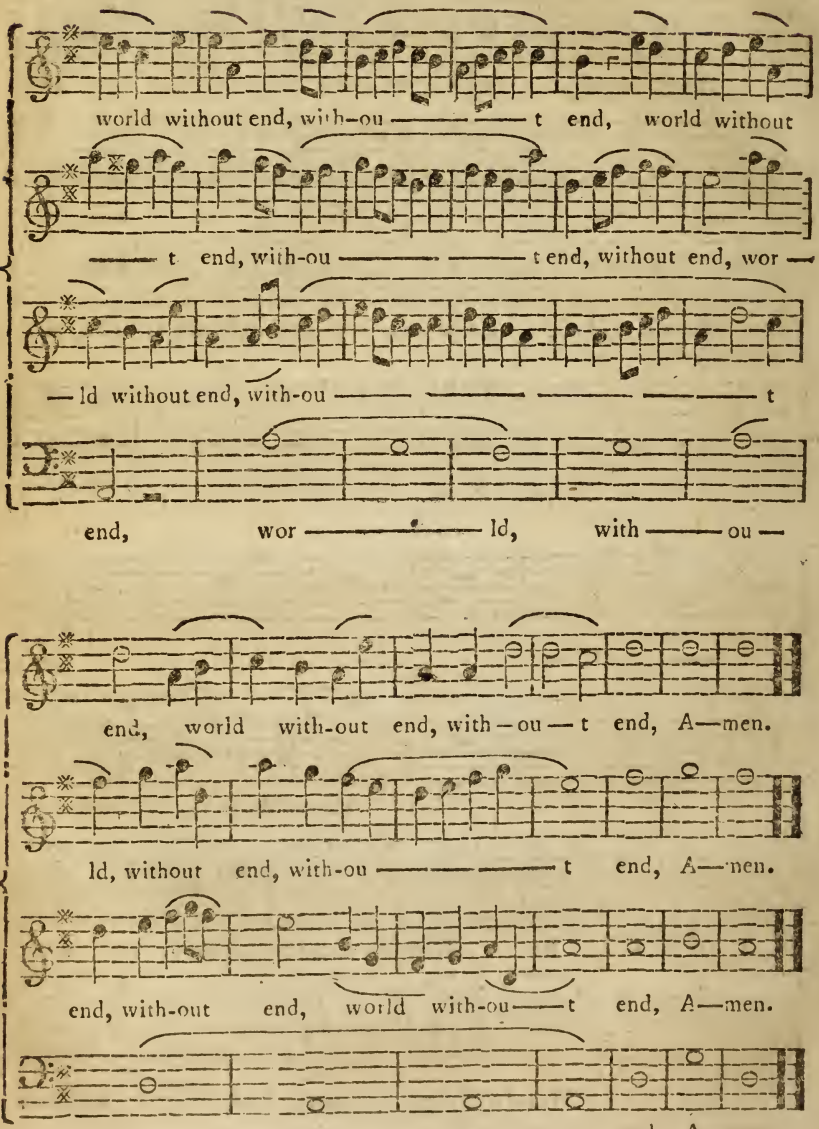
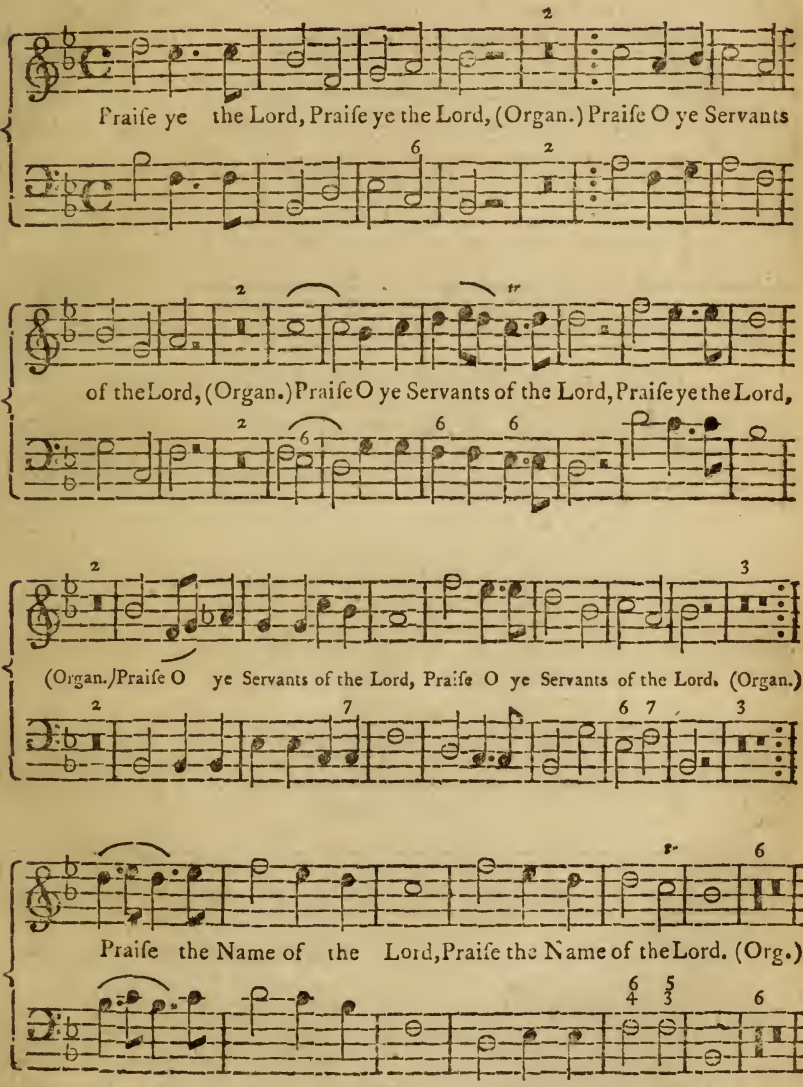


ANTHEM

ANTHEM XXIX. *Taken out of the* 113*th* PSALM.

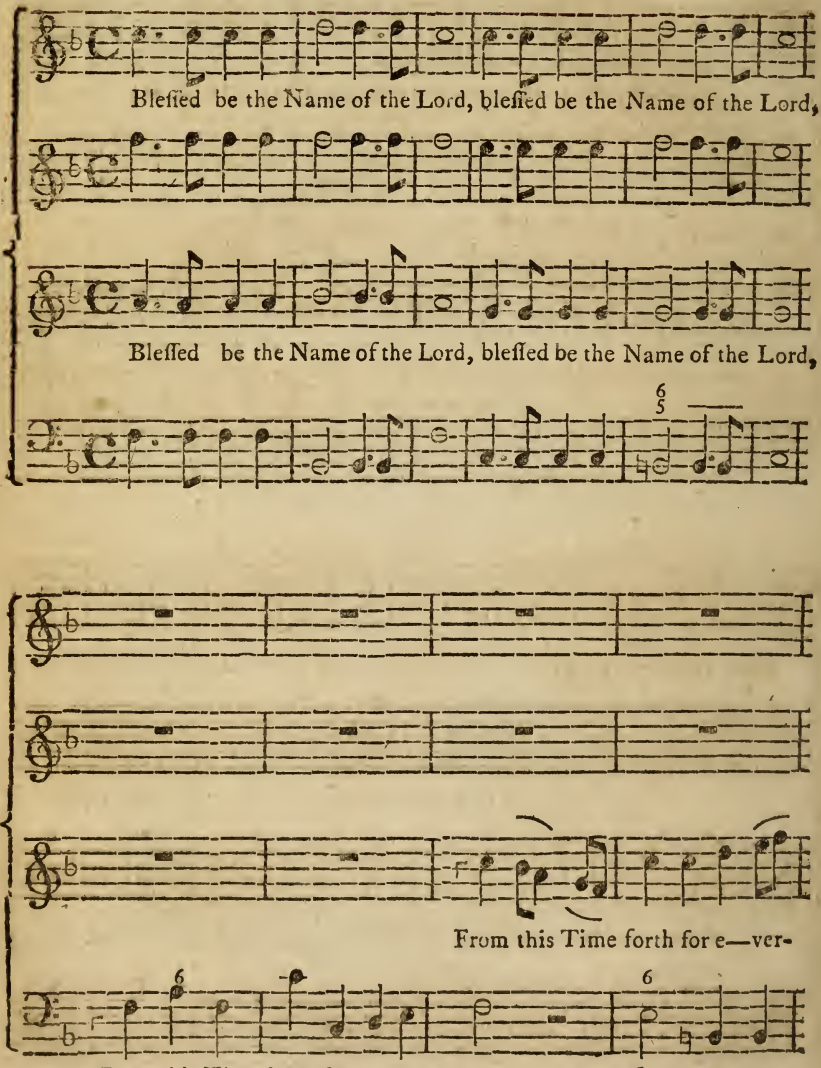
Treble and Bass. Adagio.



Continued.

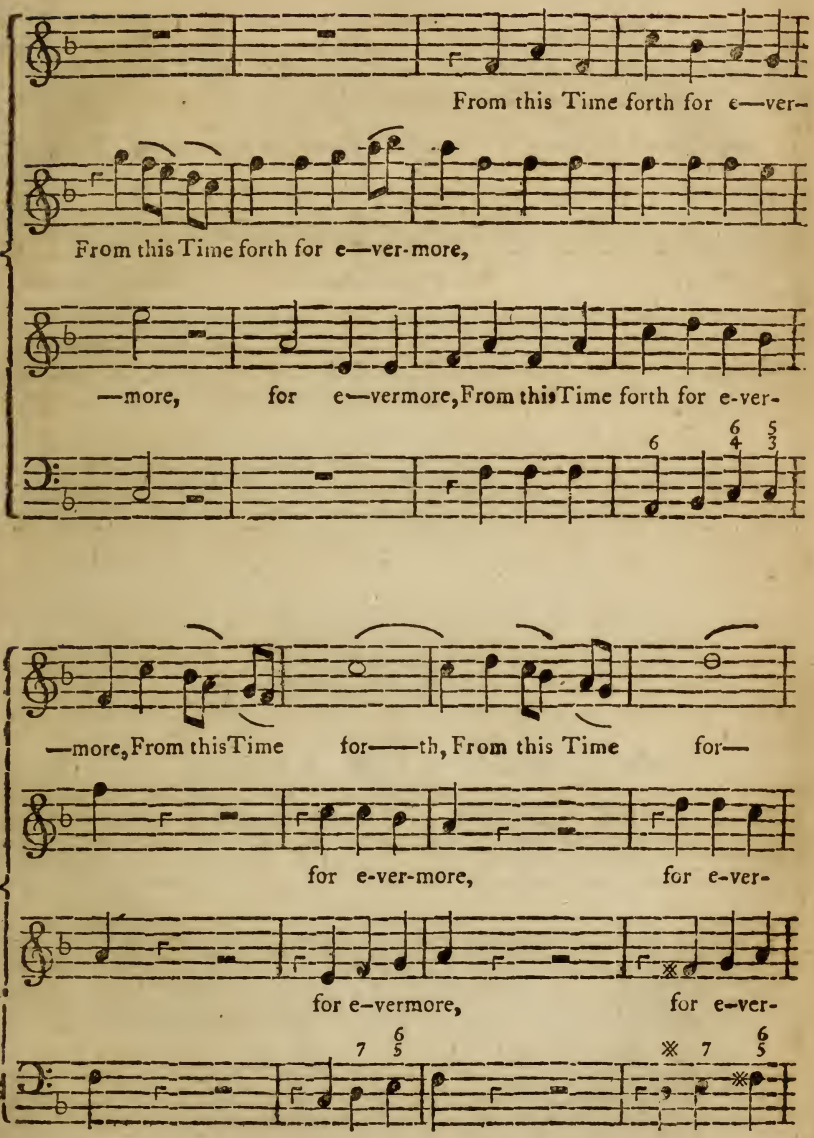
Continued.

Full Chorus. Andante Vivace.

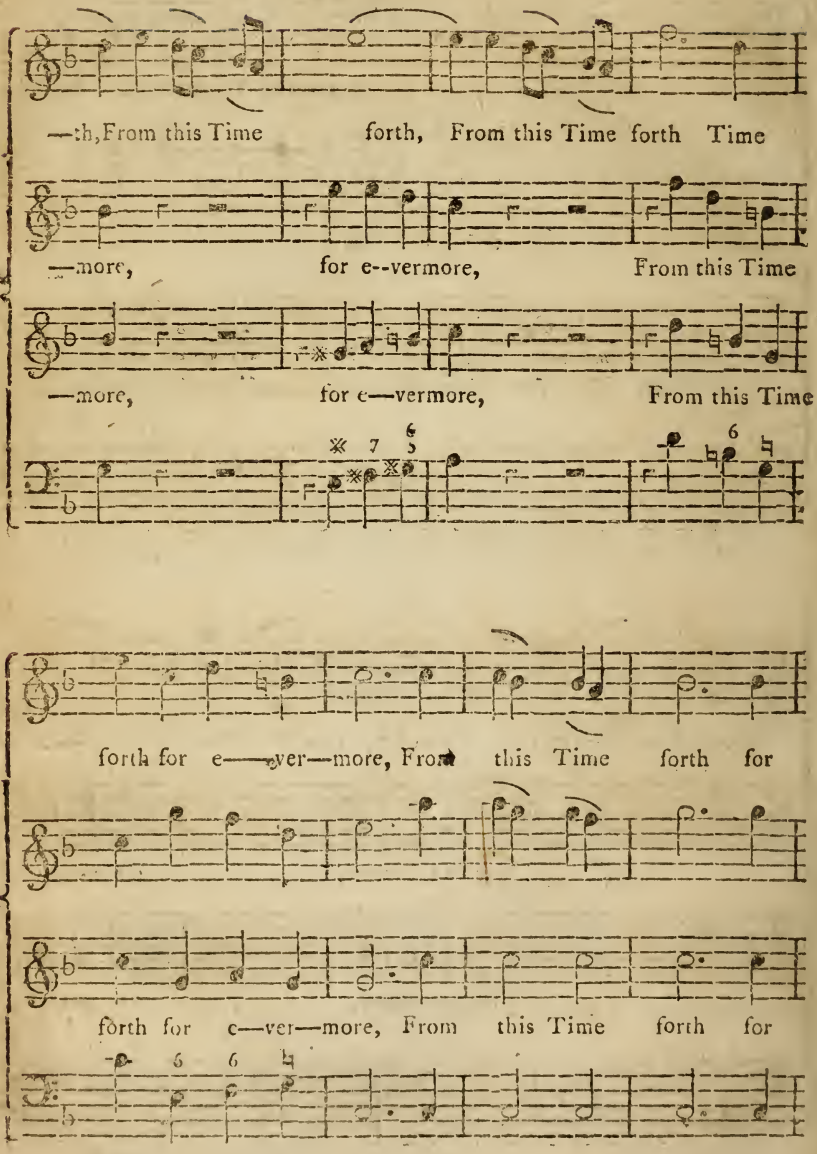


Continued.

Continued.


From this Time forth for e—ver-
From this Time forth for e—ver-more,
—more, for e—vermore, From this Time forth for e-ver-
—more, From this Time for——th, From this Time for—
for e-ver-more, for e-ver-
for e-vermore, for e-ver-

Continued.



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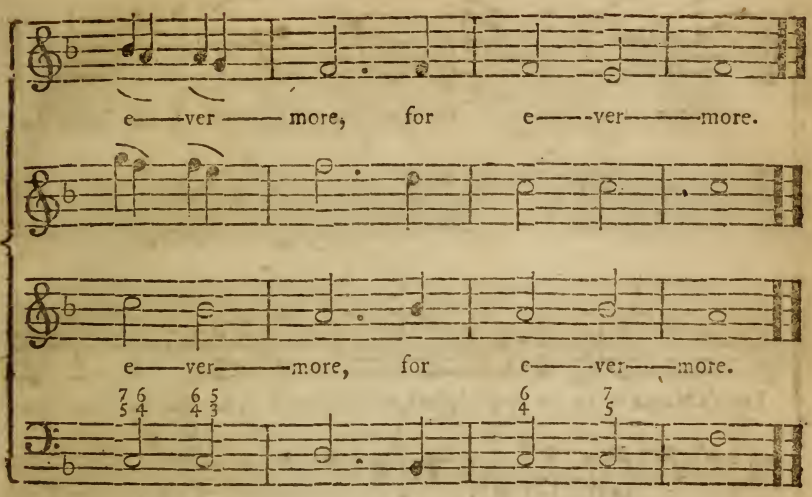
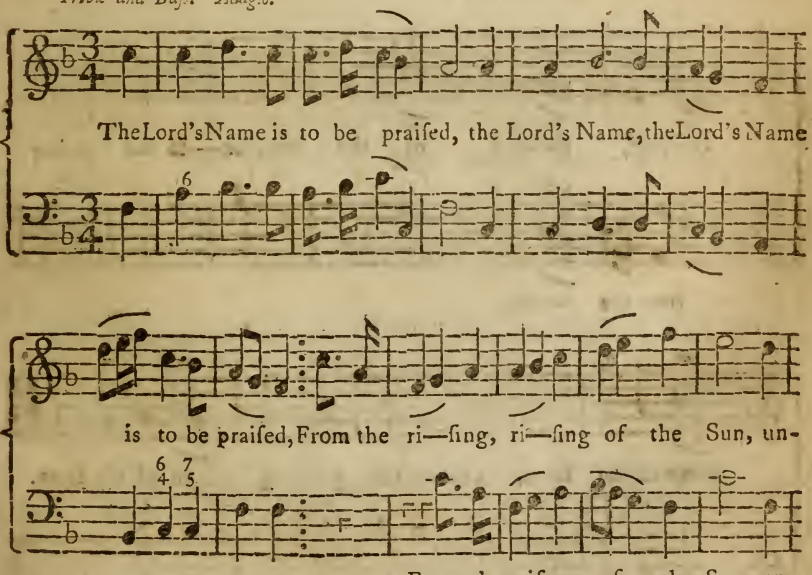
Continued.



Treble and Baſs. Adagio.



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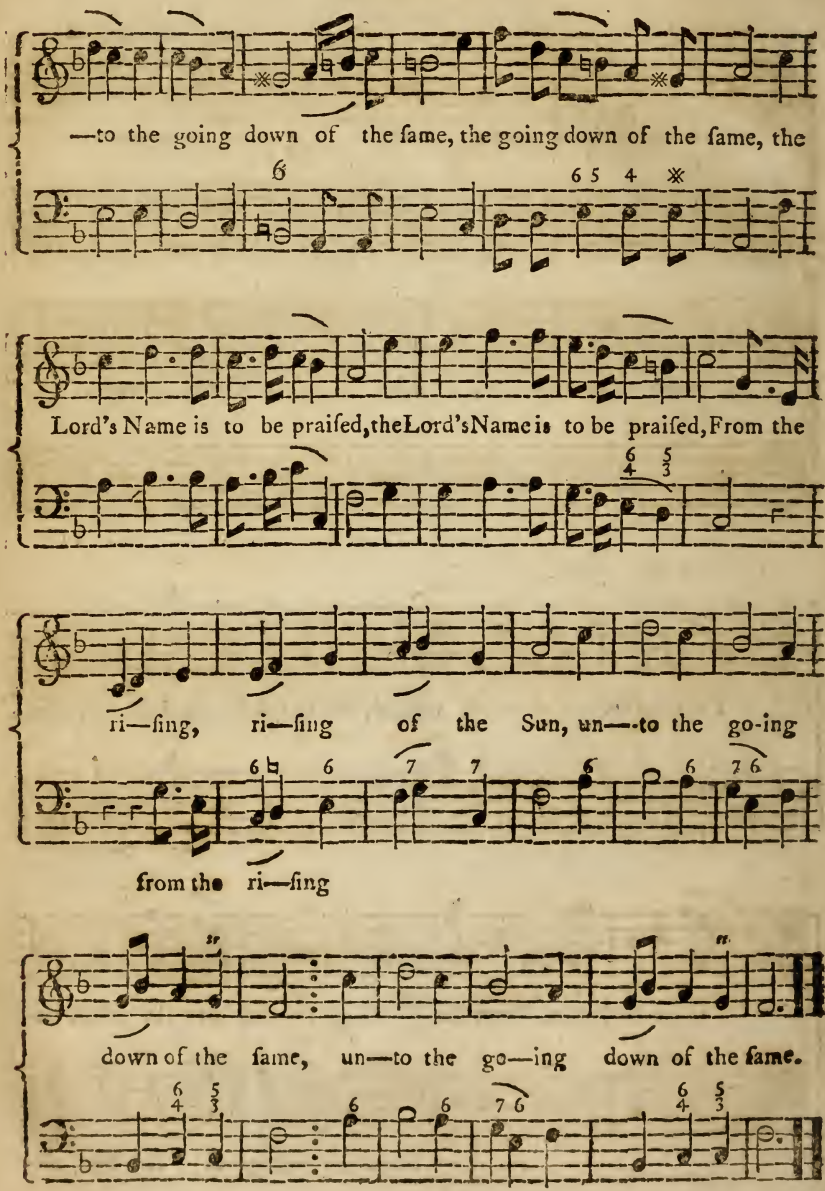
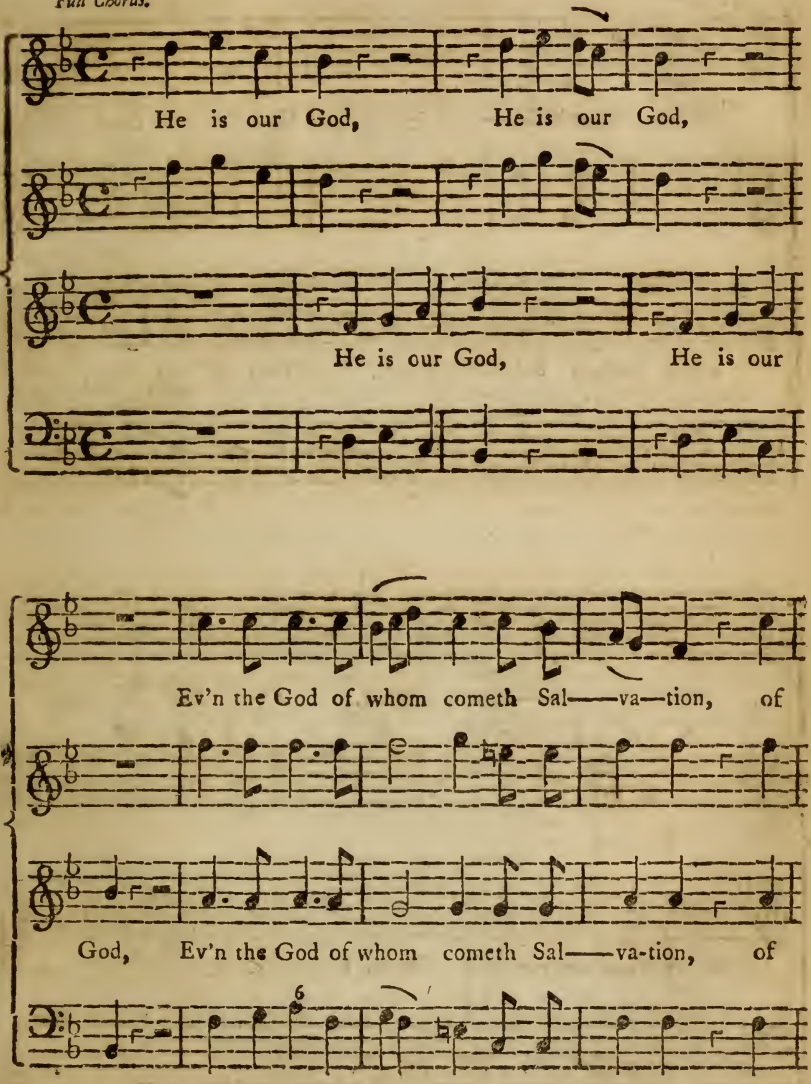


Continued.

Continued.

Full Chorus.



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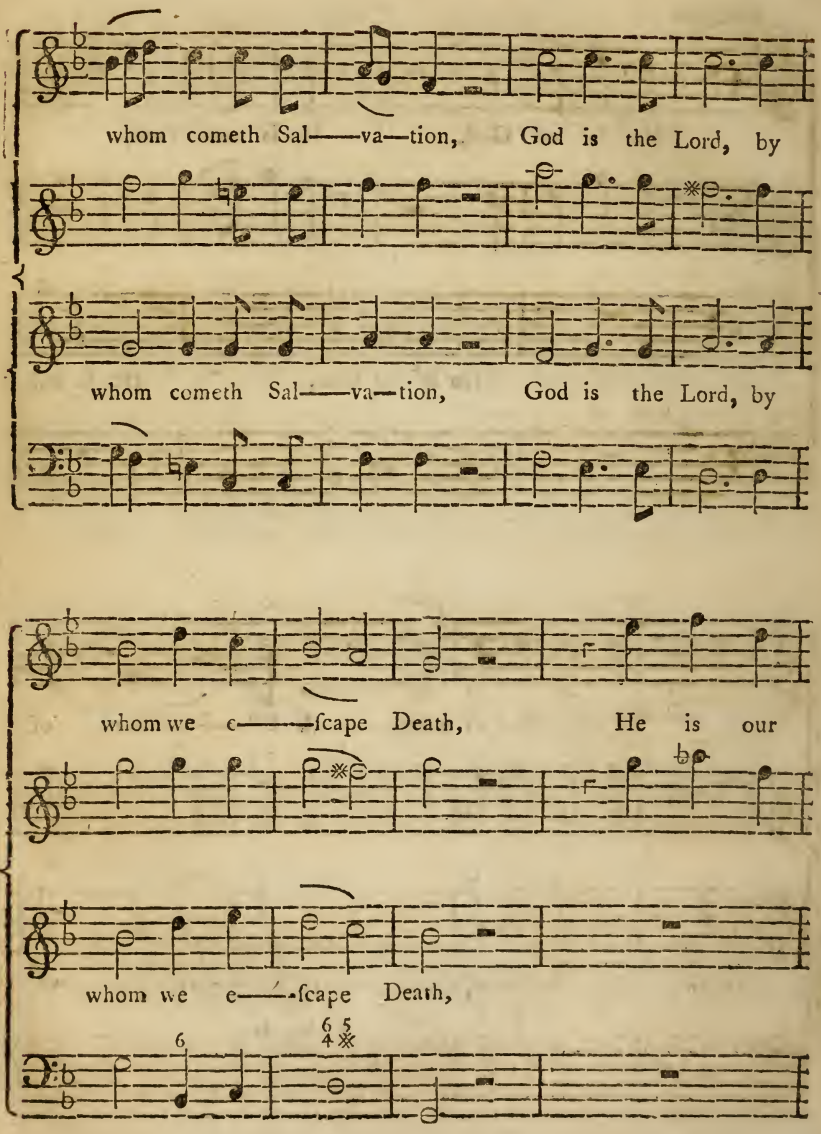

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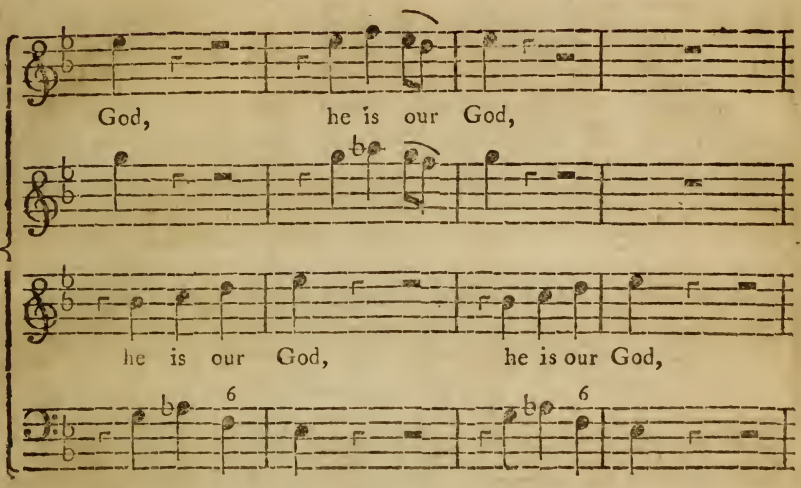
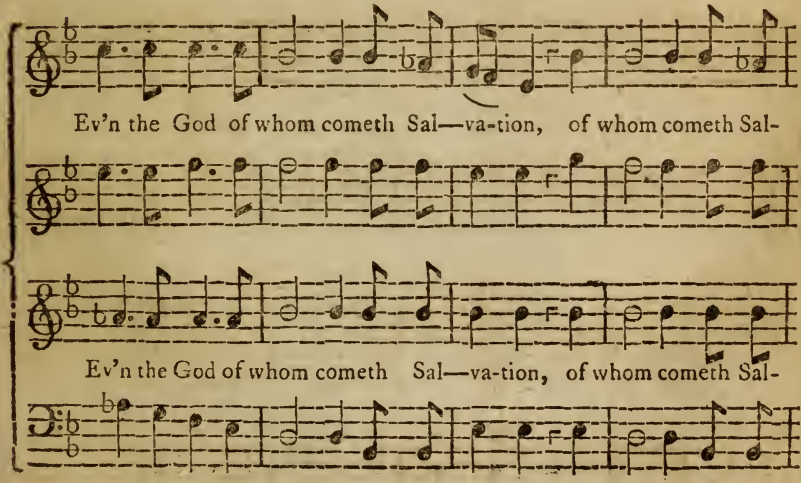
Continued.





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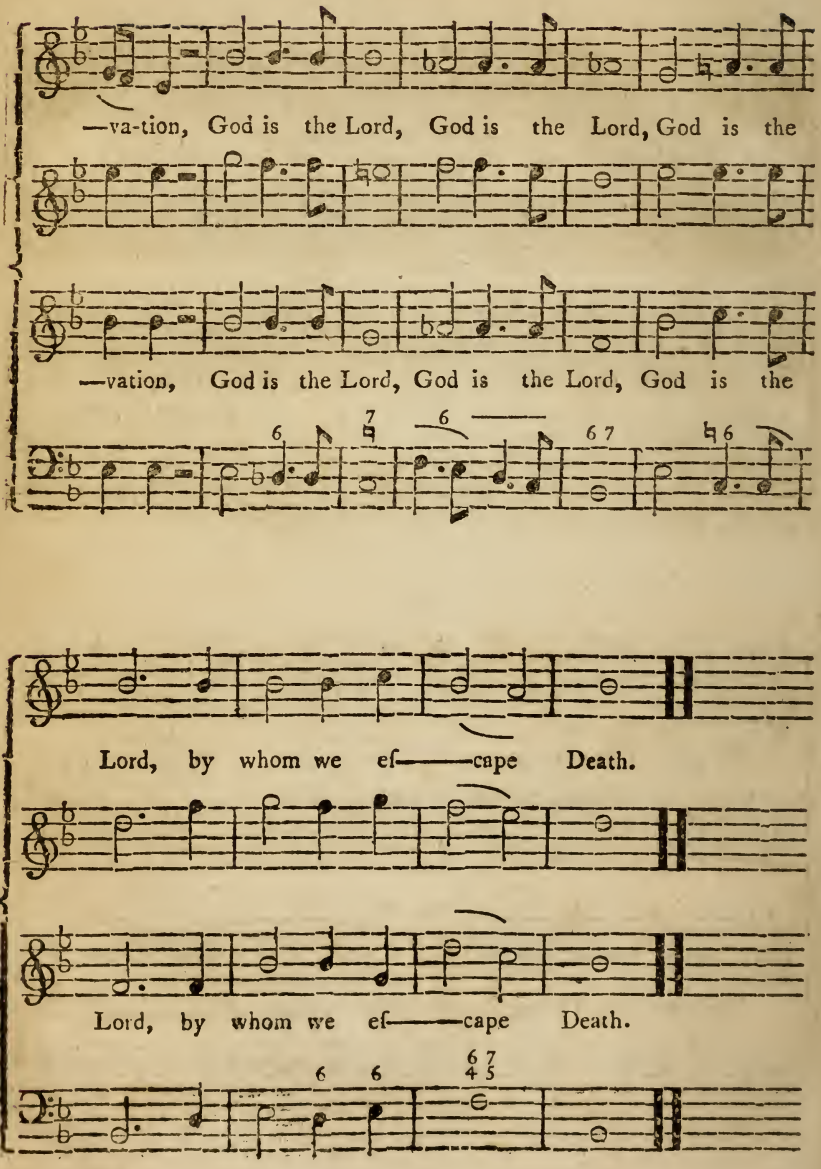
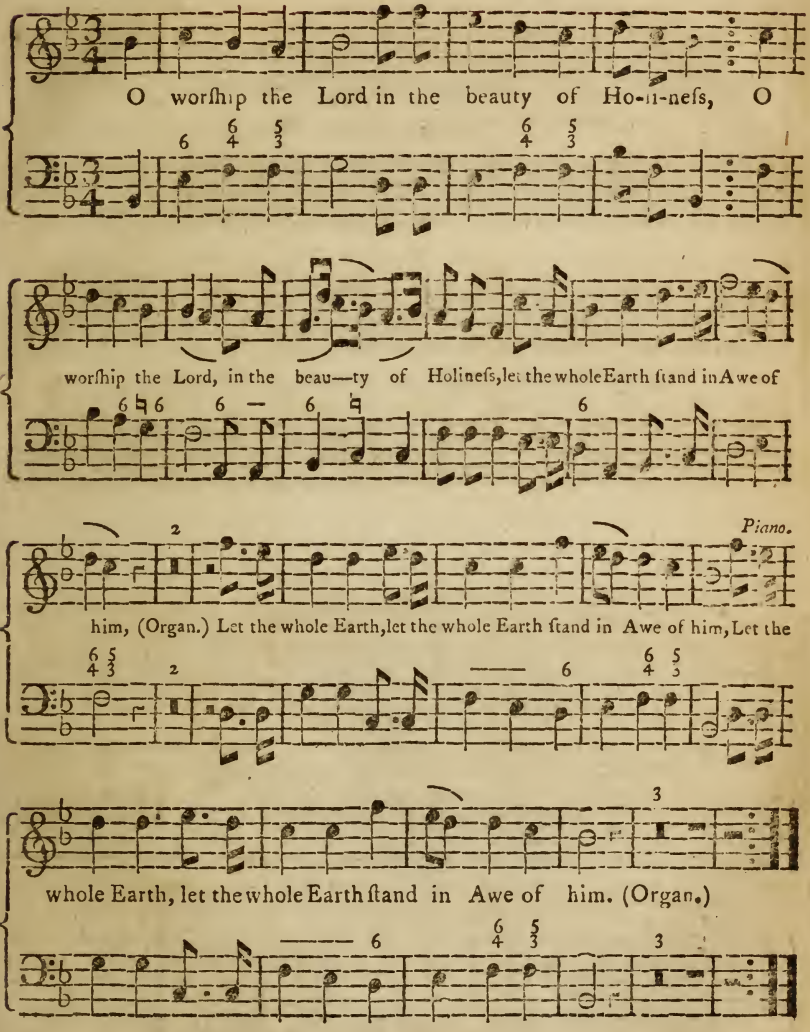


Continued.

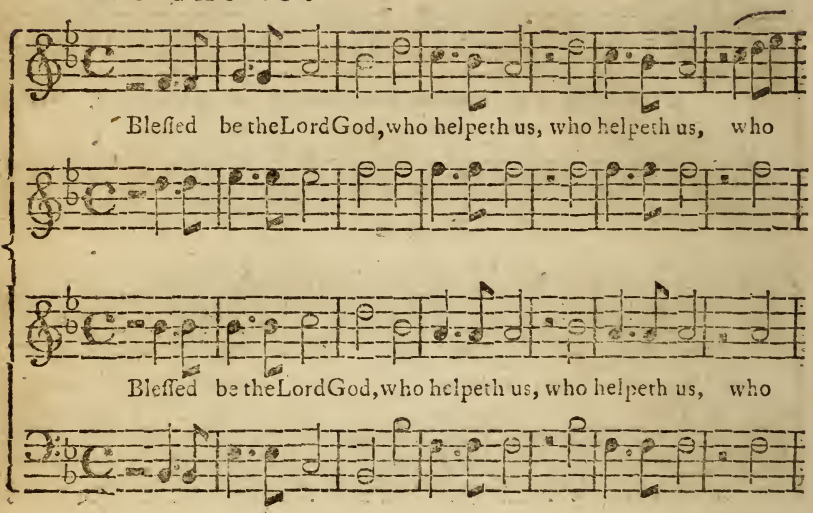
Continued.

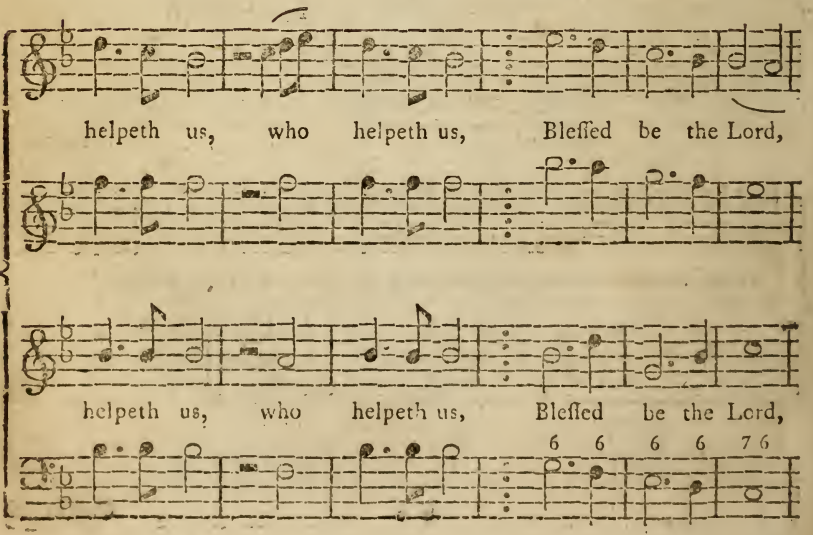
Treble and Baſs.



Continued.

FULL CHORUS.





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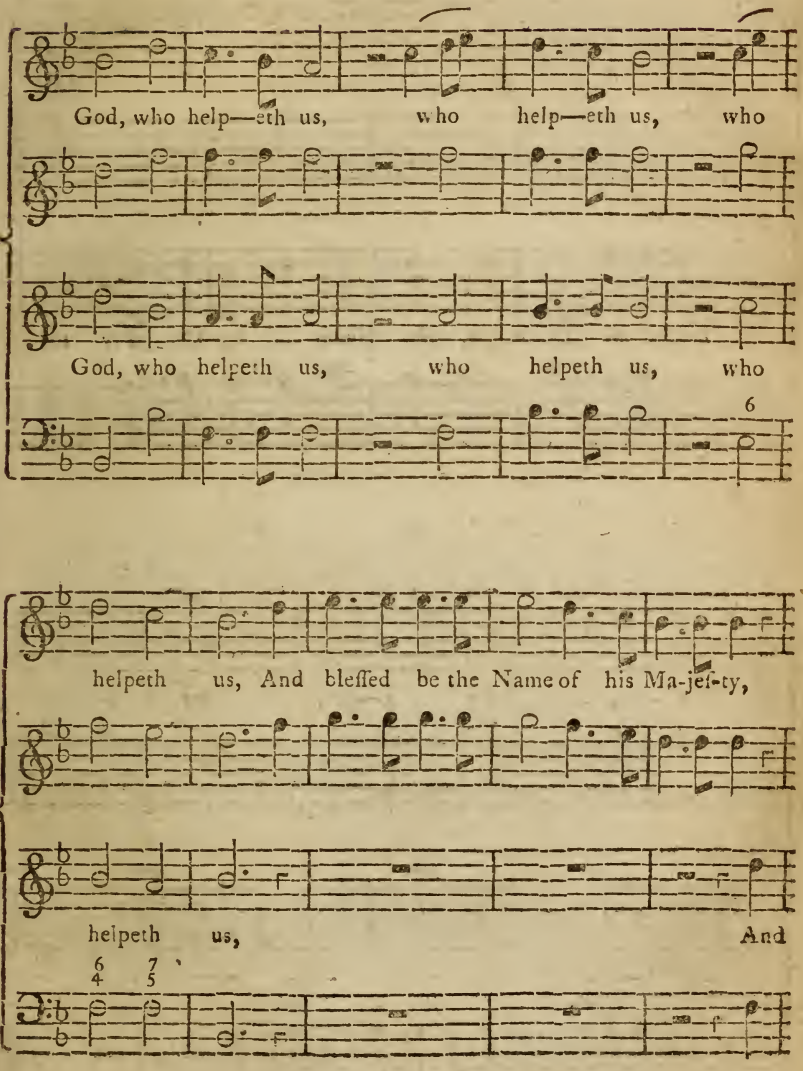
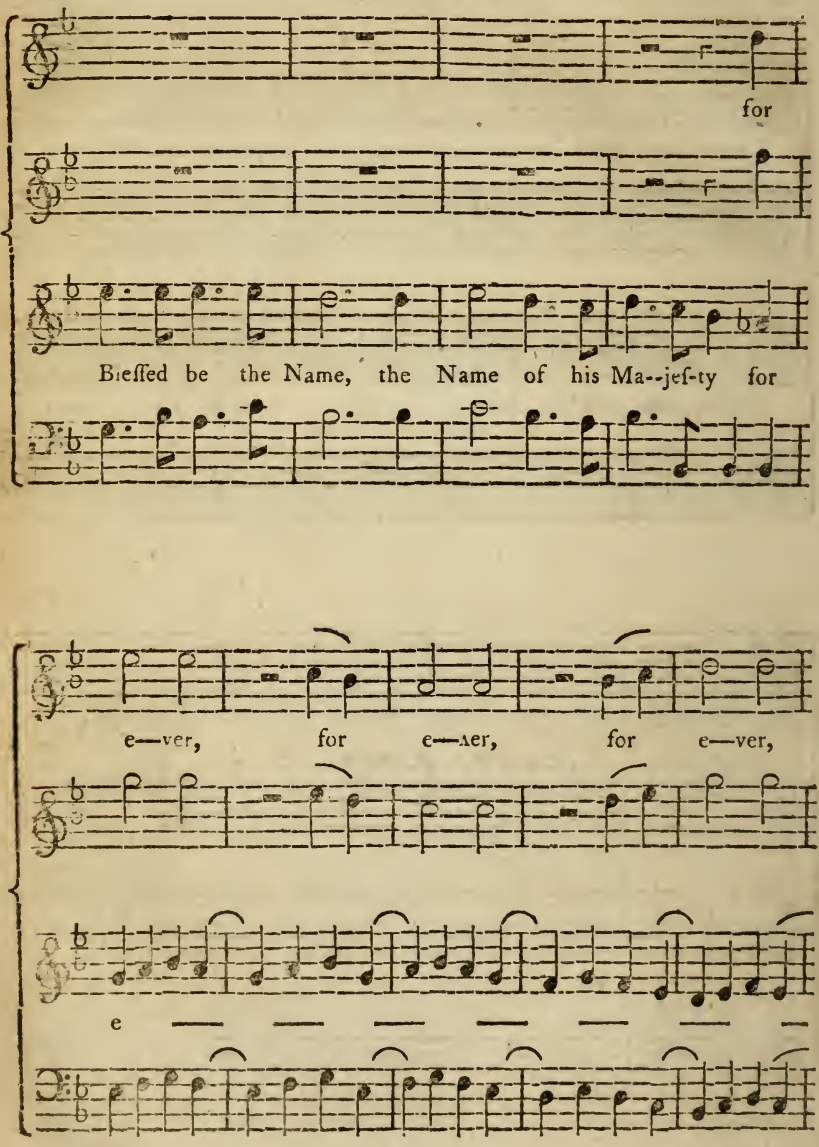
Continued.


God, who help—eth us, who help—eth us, who
God, who helpeth us, who helpeth us, who
helpeth us, And bleſſed be the Name of his Ma-jeſ-ty,
helpeth us, And

Continued.



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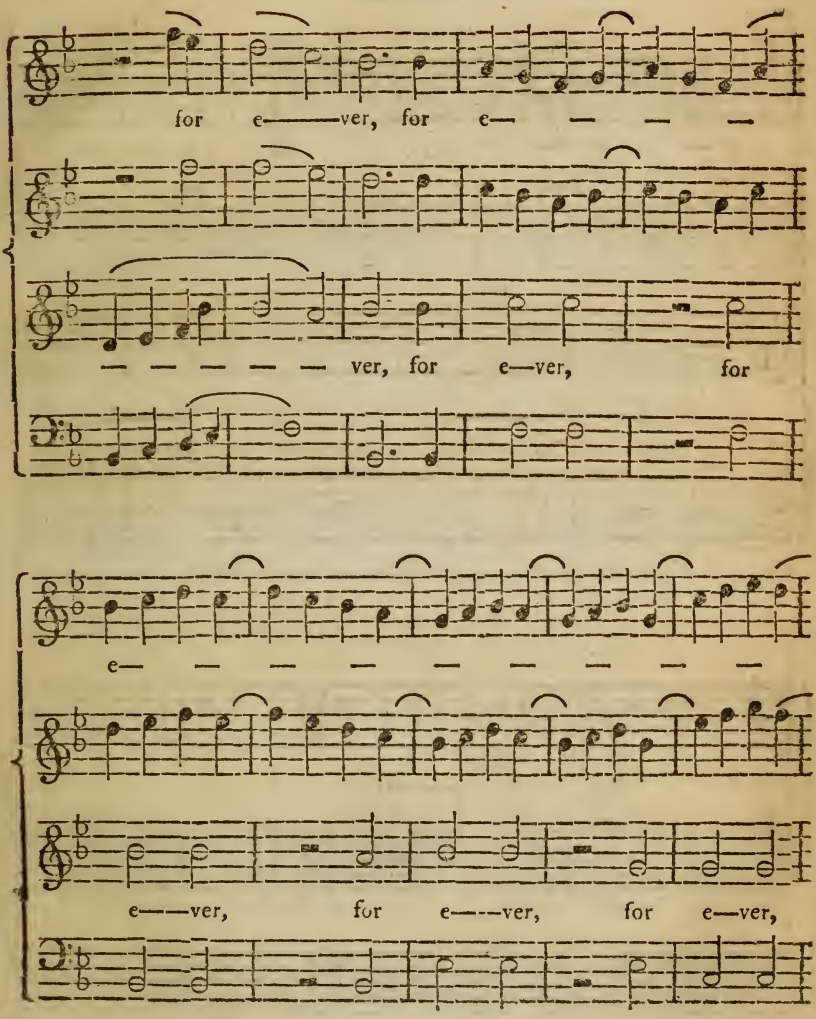
Continued.



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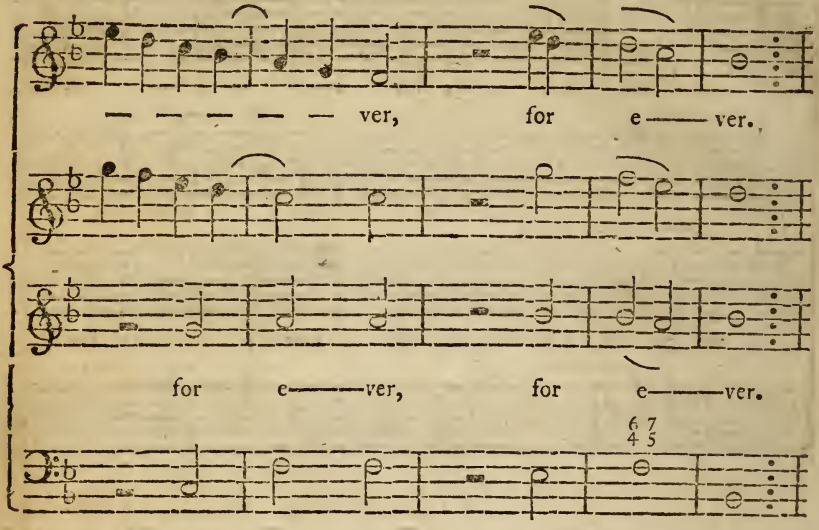
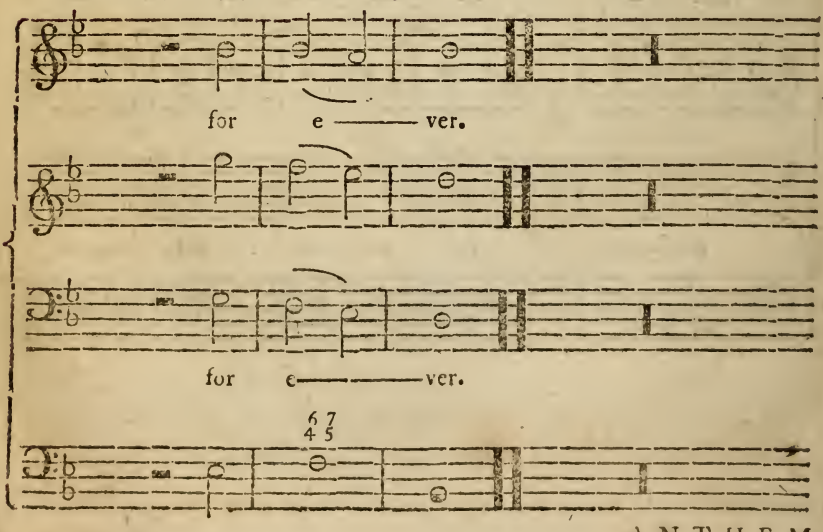
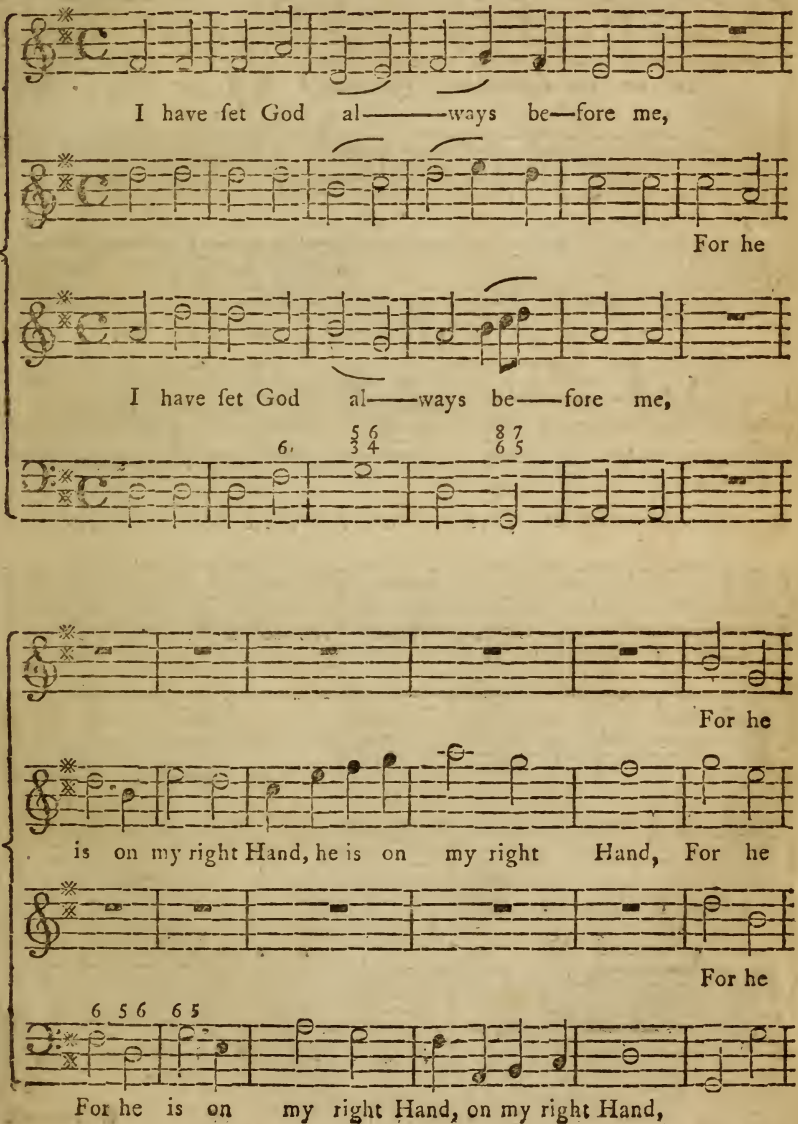




ANTHEM XXX. *Taken out of the* 16*th* PSALM.

Full Chorus.



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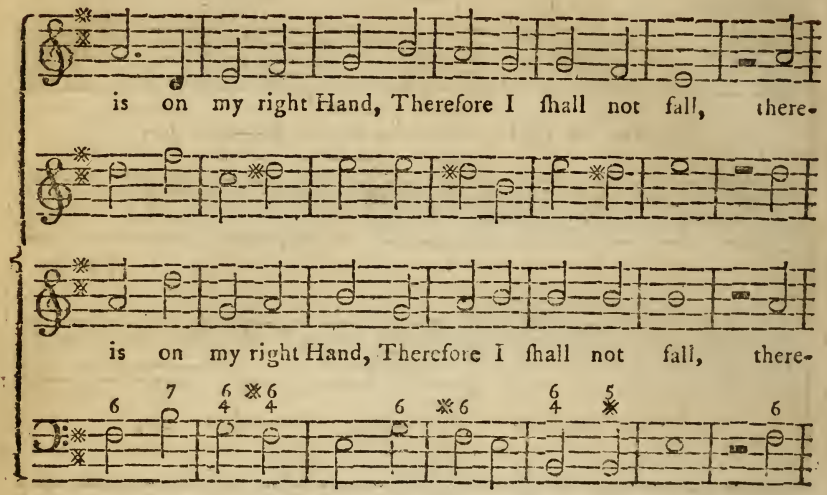
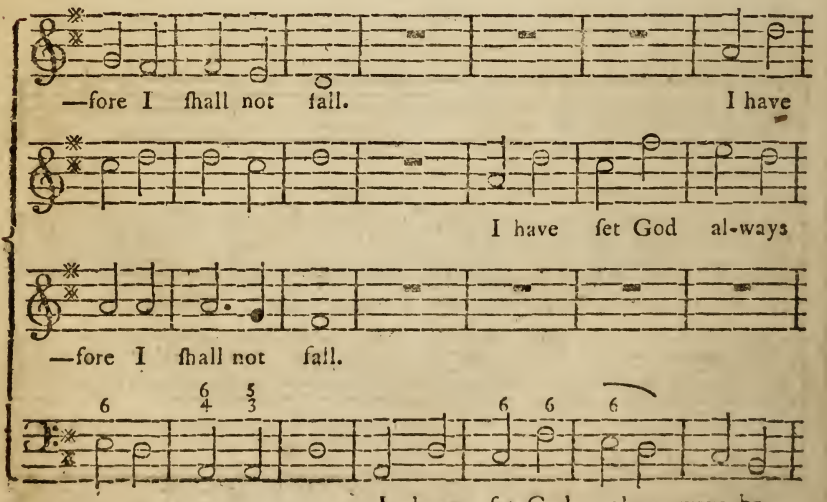
Continued.





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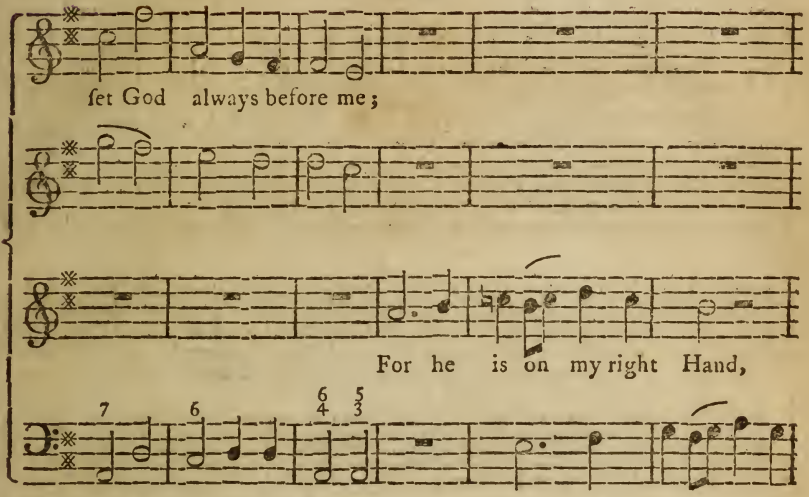
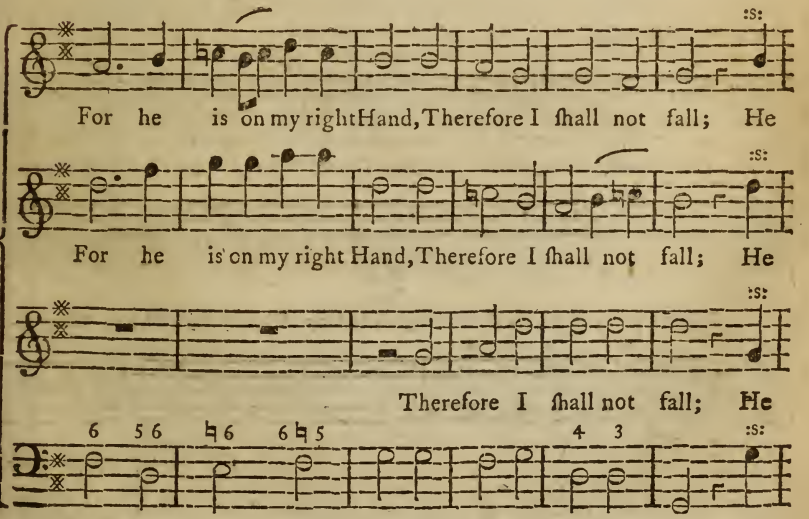
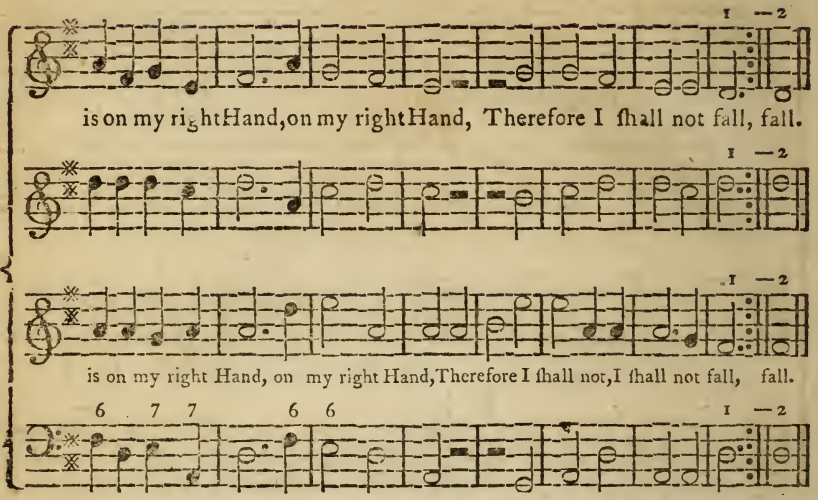
Continued.

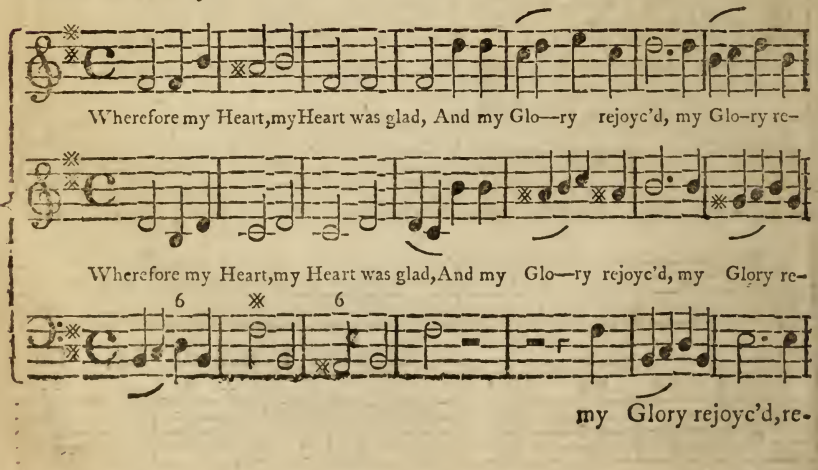

ſet God always before me;
For he is on my right Hand,
7 6 6 5 4 3
—fore me, always be—fore me; For he is on my right


For he is on my rightHand, Therefore I ſhall not fall; He
For he is on my right Hand, Therefore I ſhall not fall; He
Therefore I ſhall not fall; He
6 5 6 6 6 5 4 3
Hand, on my right Hand, Therefore I ſhall not fall; He

Continued.



Two Trebles and Baſs.



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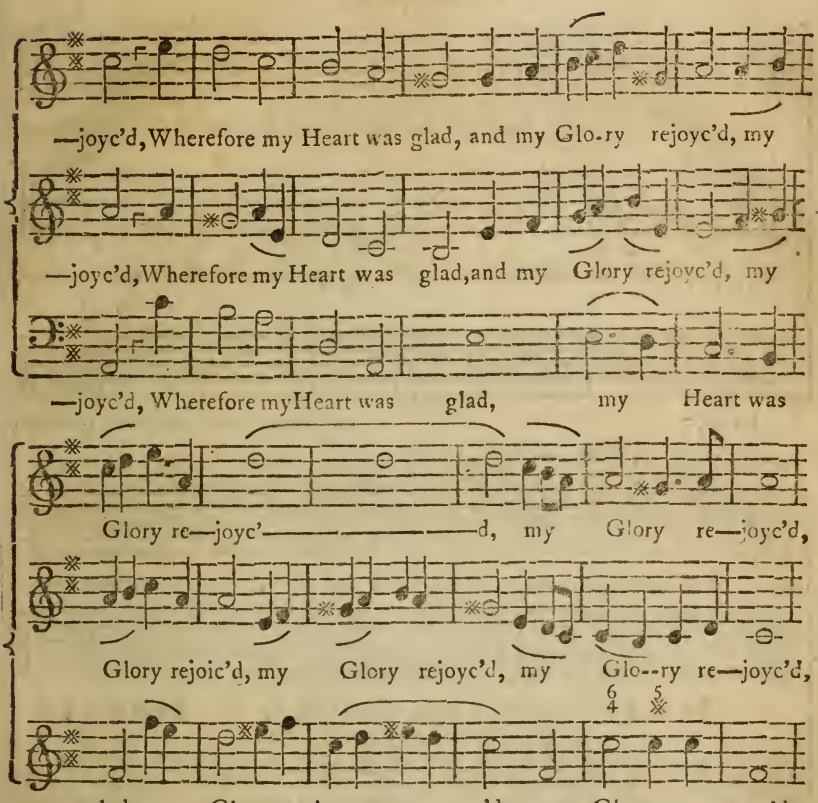
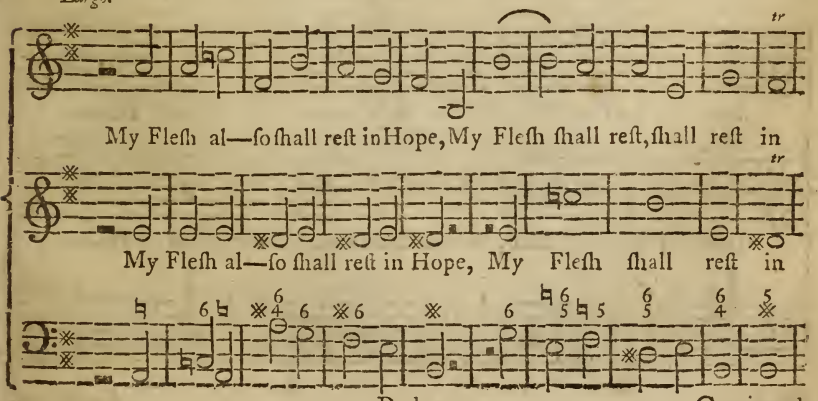


Largo.



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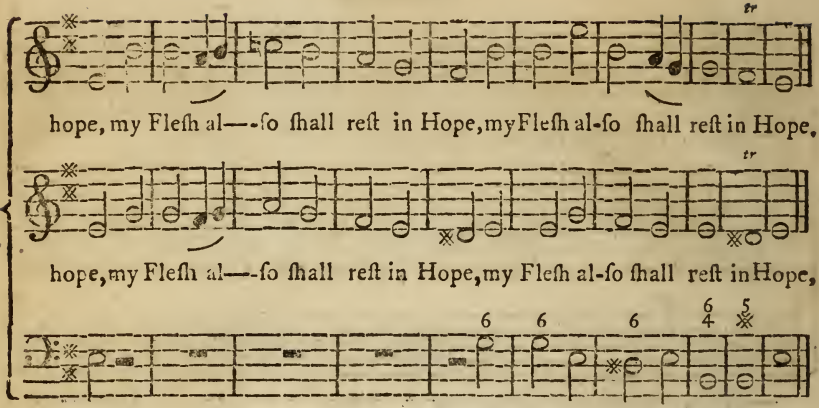
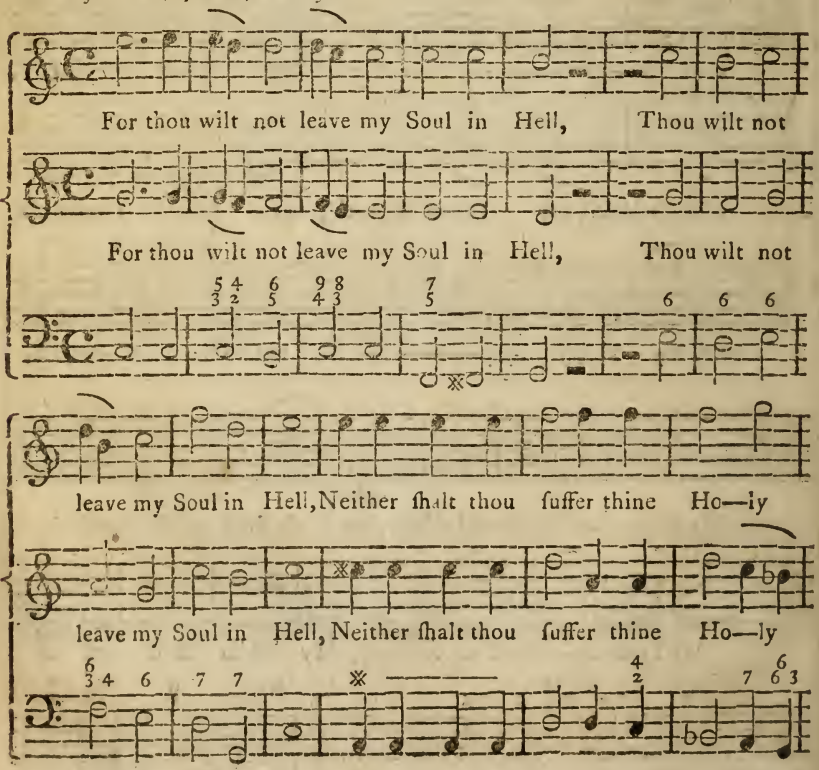


Verſe. Counter, Tenor, and Baſs.



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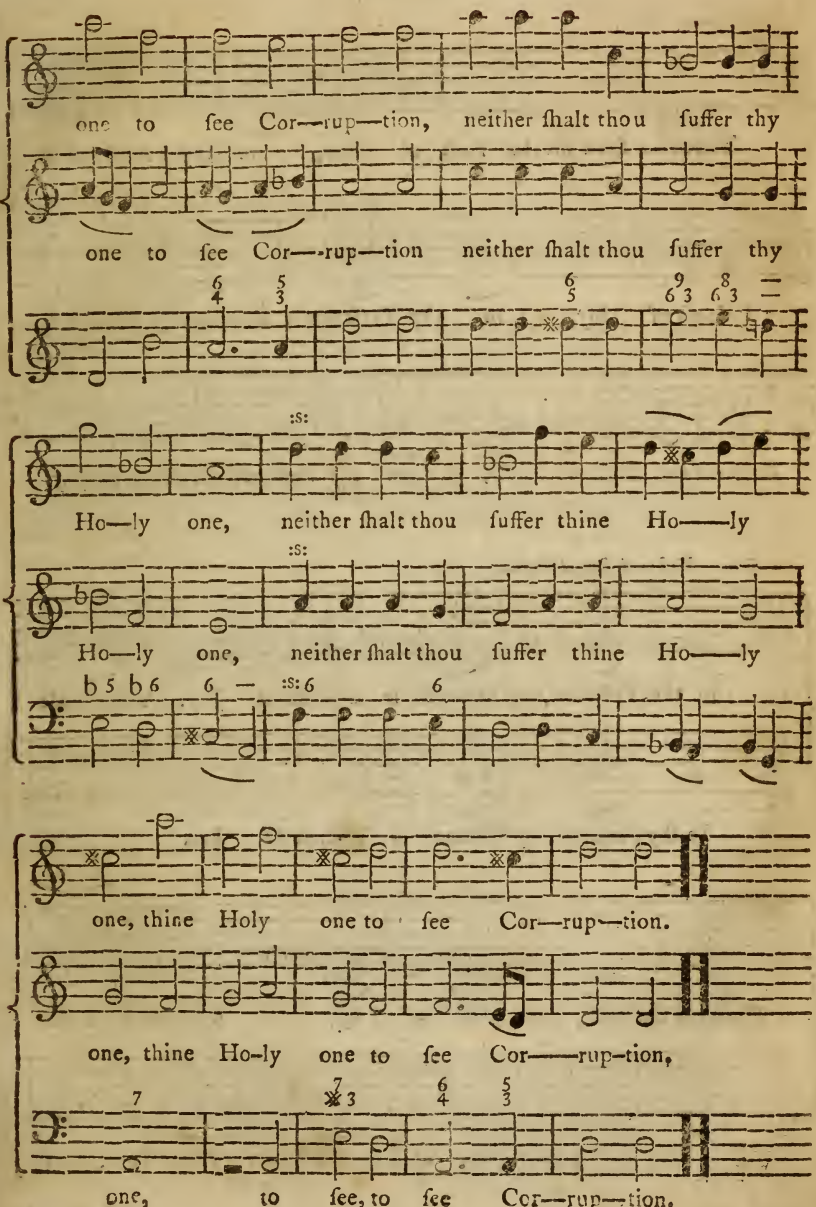

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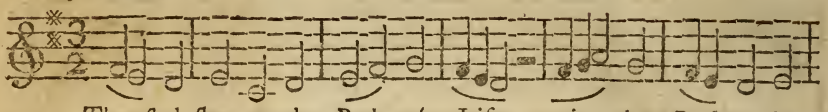
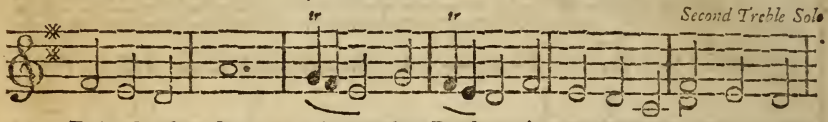
Continued.

First Treble Solo.

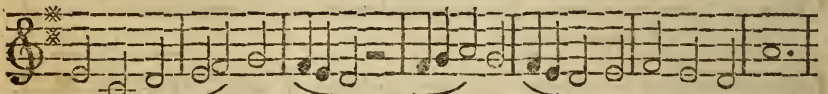


Thou ſhalt ſhew me the Path of Life, in thy Preſence is

Second Treble Solo

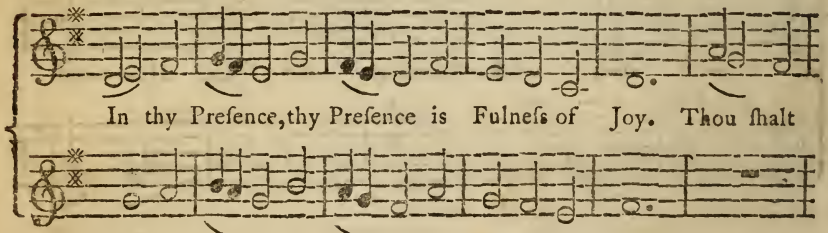


Fulneſs of Joy, in thy Preſence is Fulneſs of Joy. Thou ſhalt



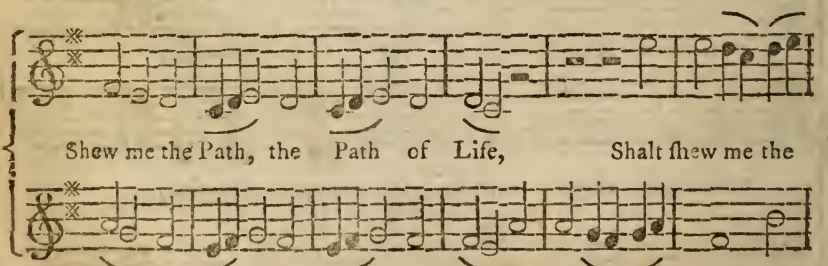
ſhew me the Path of Life, in thy Preſence is Fulneſs of Joy.

Duet. First and Second Trebles.



In thy Preſence, thy Preſence is Fulneſs of Joy. Thou ſhalt

In thy Preſence, thy Preſence is Fulneſs of Joy.

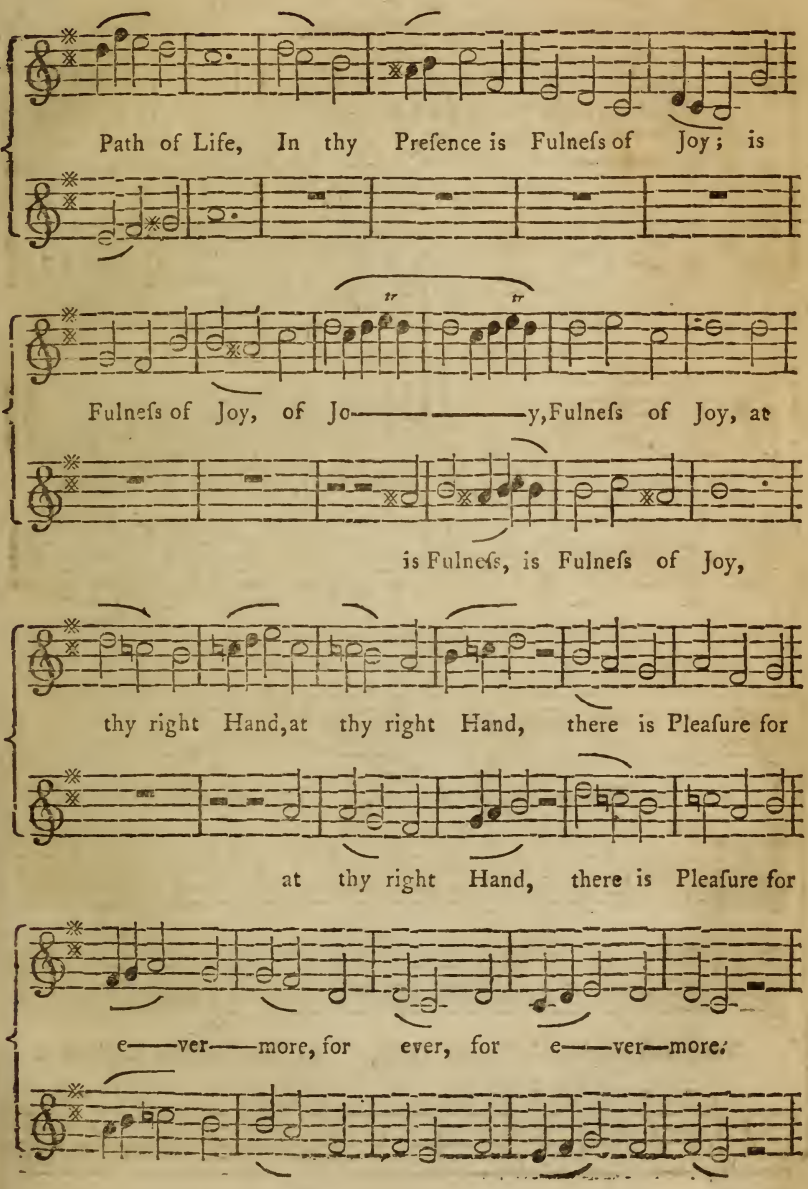


Shew me the Path, the Path of Life, Shalt ſhew me the

Thou ſhalt ſhew me the Path of Life, Shalt ſhew me the Path, the

Continued.

Continued.



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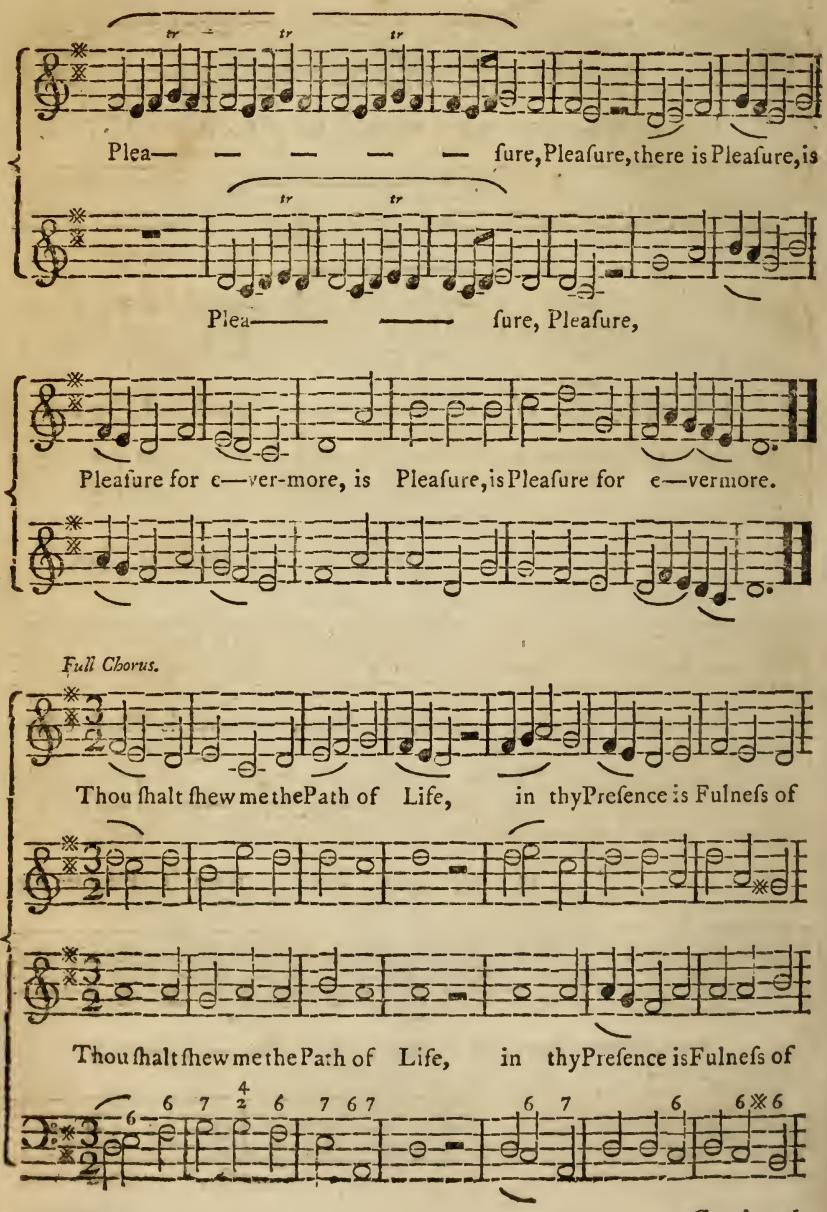

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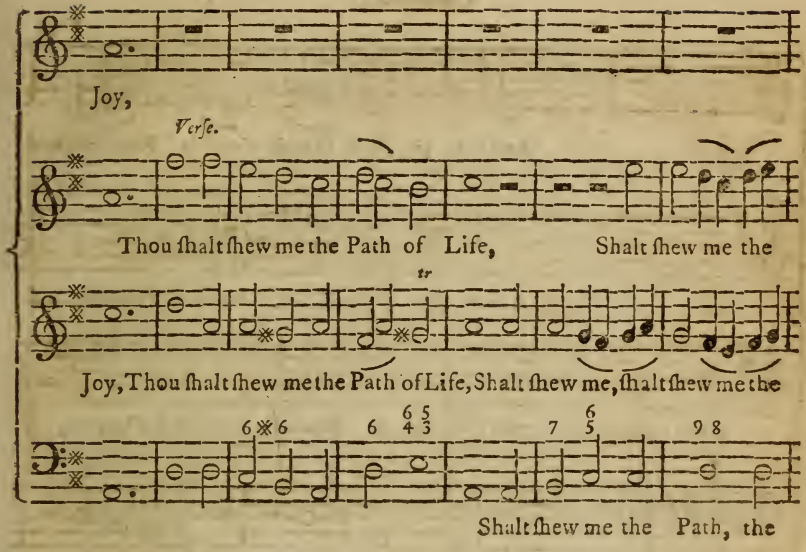
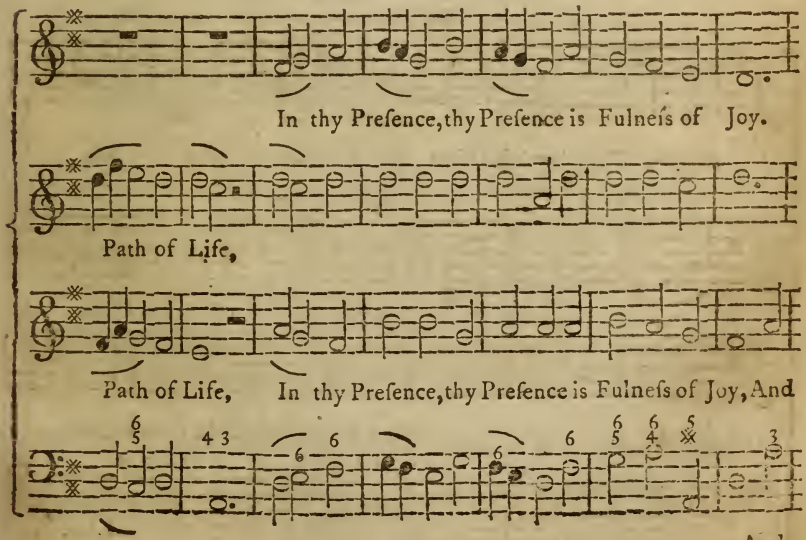
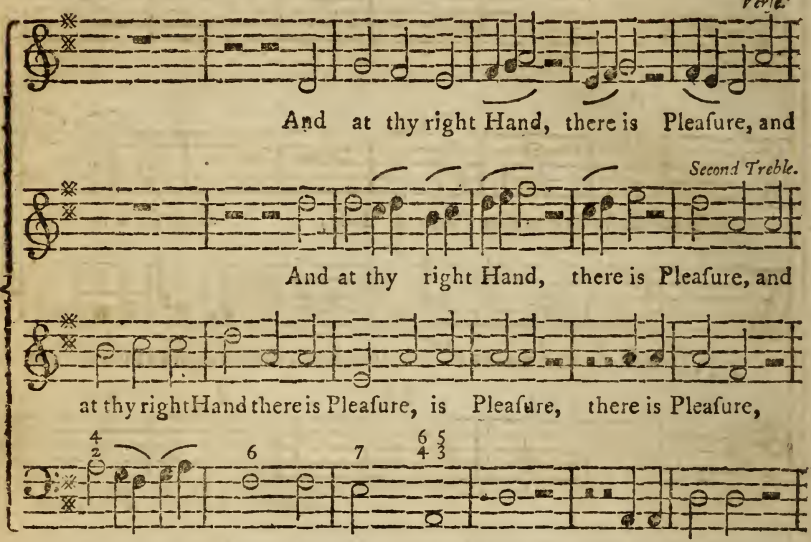


CHORUS.

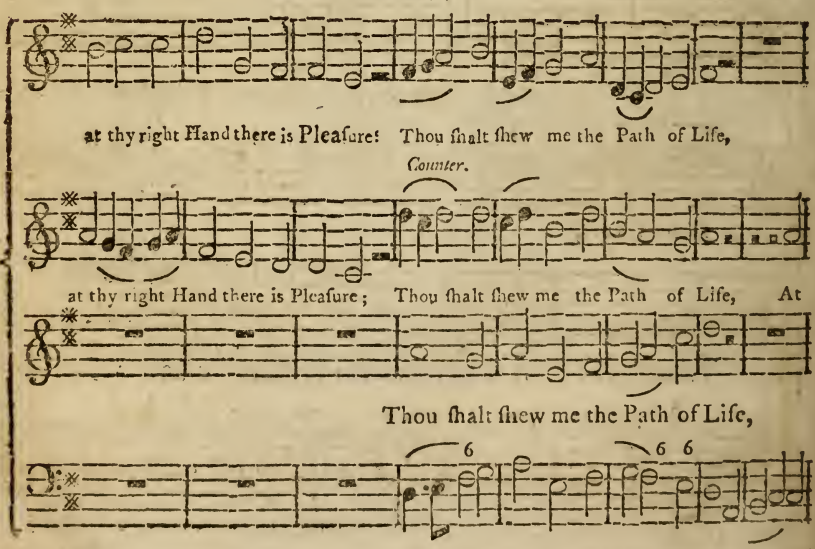


Continued.

Verse.



Full Chorus.



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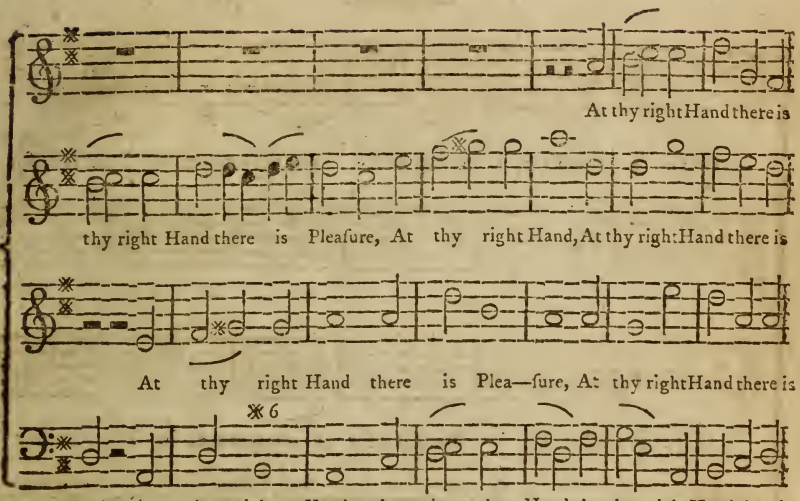
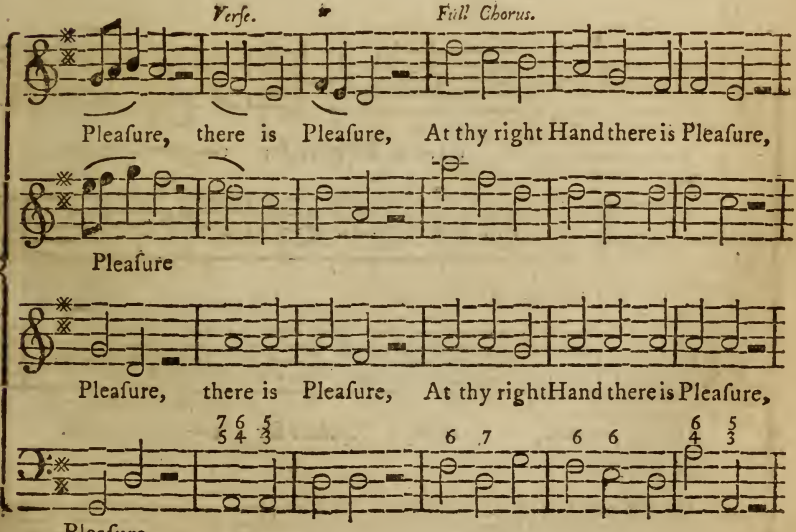
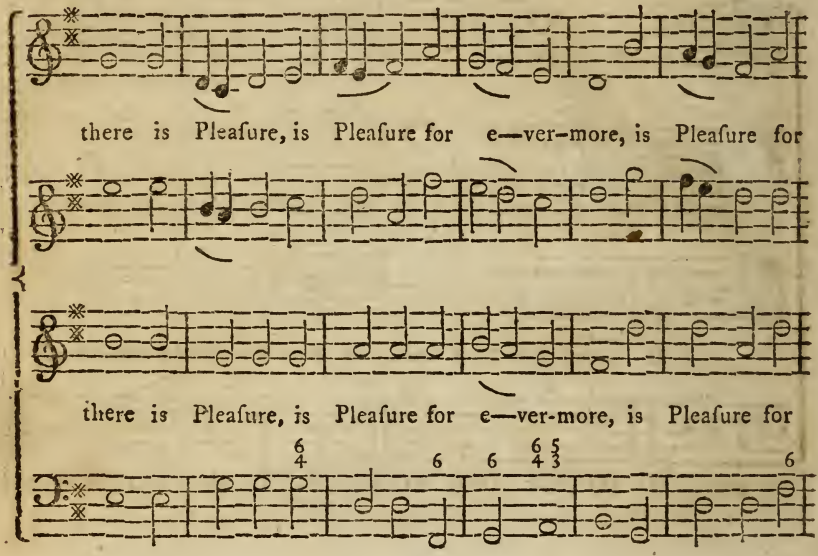
Continued.

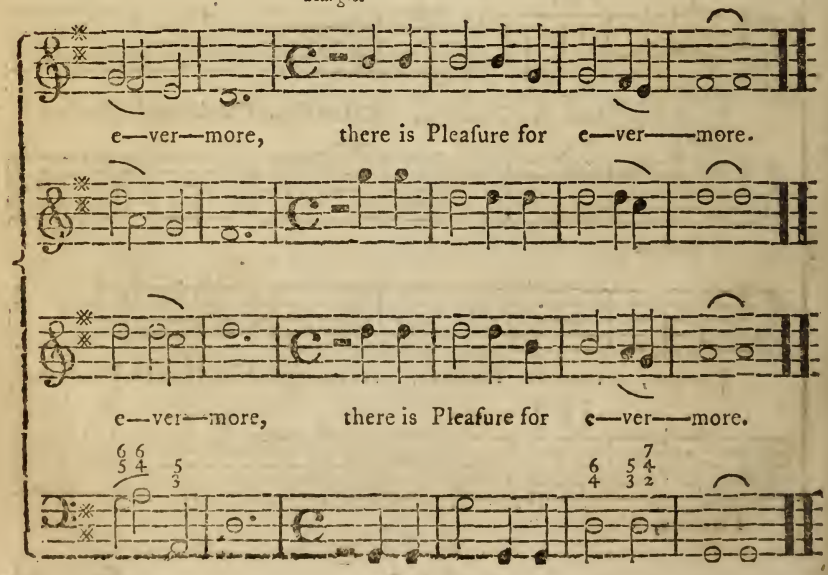

At thy right Hand there is
thy right Hand there is Pleaſure, At thy right Hand, At thy right Hand there is
At thy right Hand there is Plea—ſure, At thy right Hand there is
Hand, At thy right Hand, At thy right Hand, At thy right Hand there is


Verſe.
Full Chorus.
Pleaſure, there is Pleaſure, At thy right Hand there is Pleaſure,
Pleaſure
Pleaſure, there is Pleaſure, At thy right Hand there is Pleaſure,
Pleaſure,

Continued.

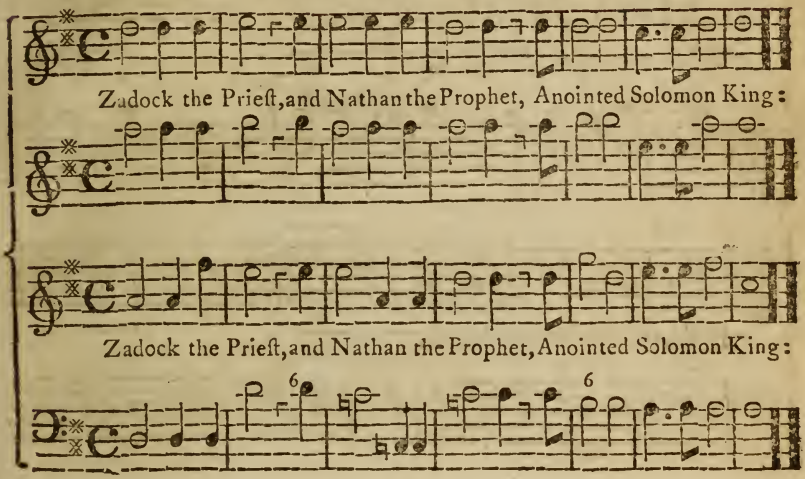


Adagio.

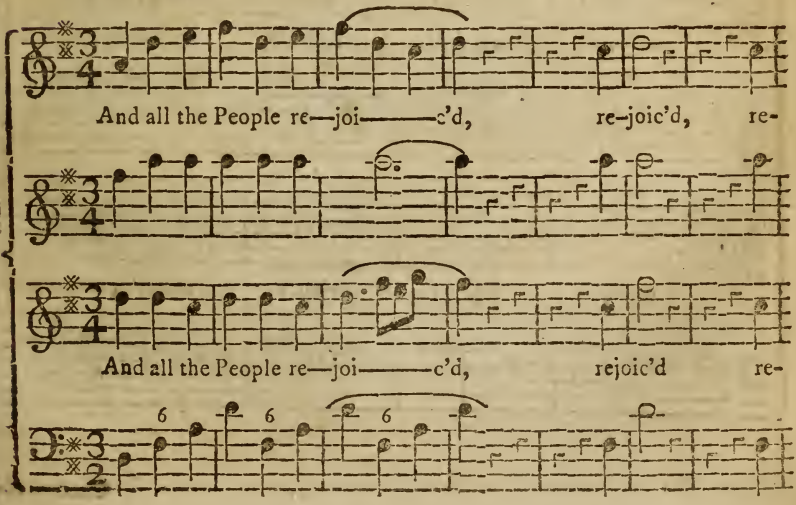


ANTHEM XXXI. *Taken out of the 1st Chapter of the 1st Book of Kings.*

Full Chorus. Largo.



Andante Vivace.



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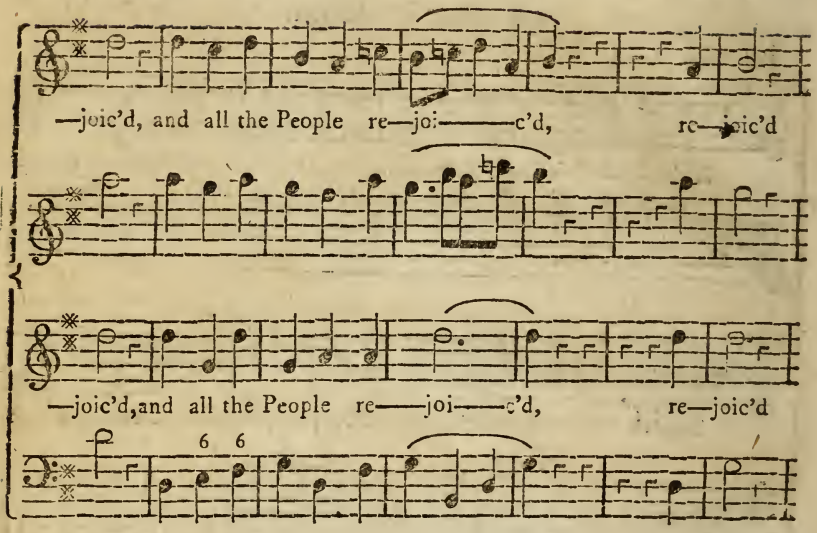

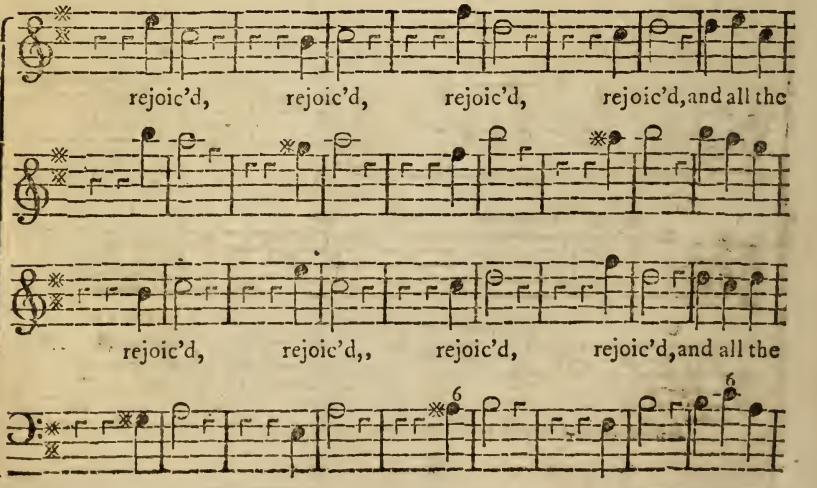

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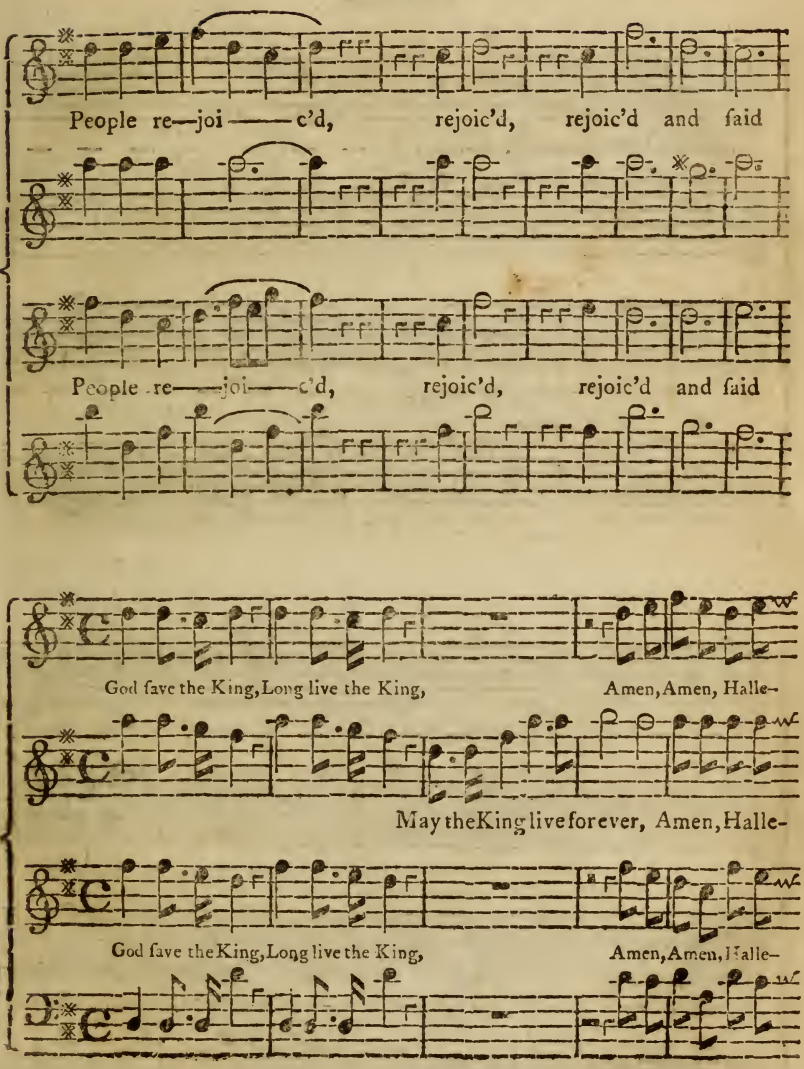

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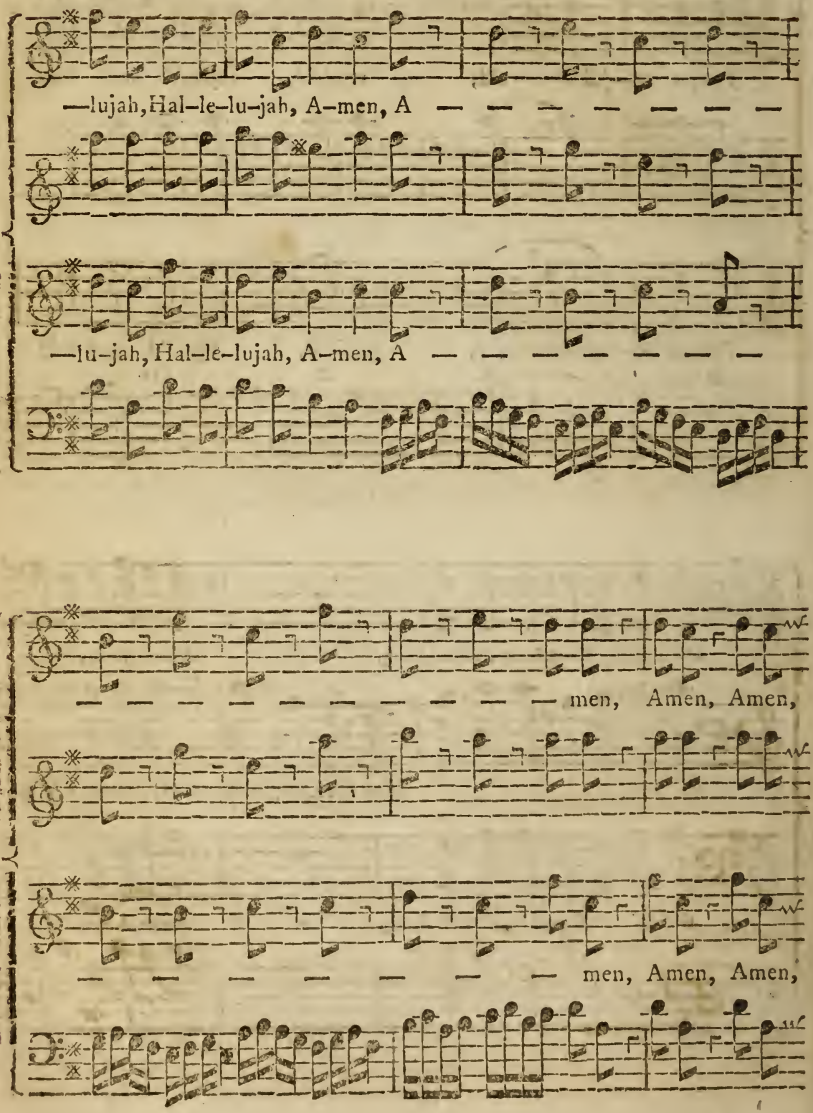
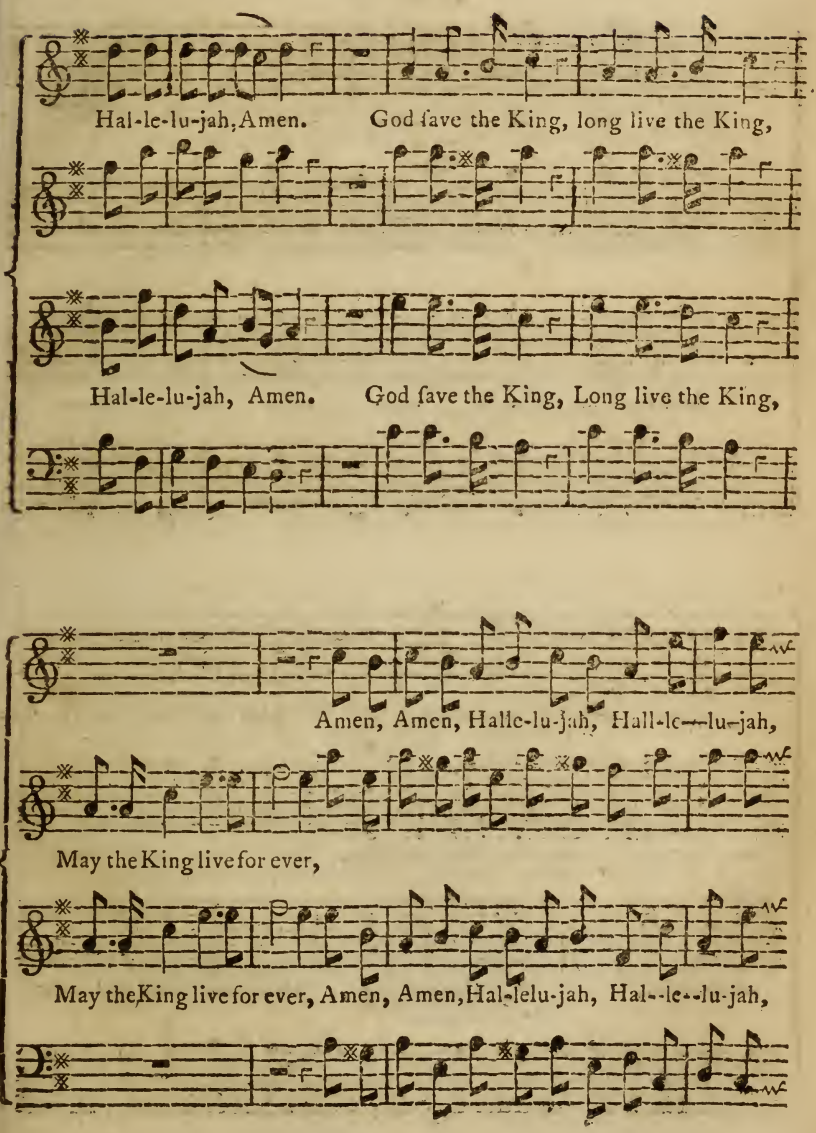
Continued.

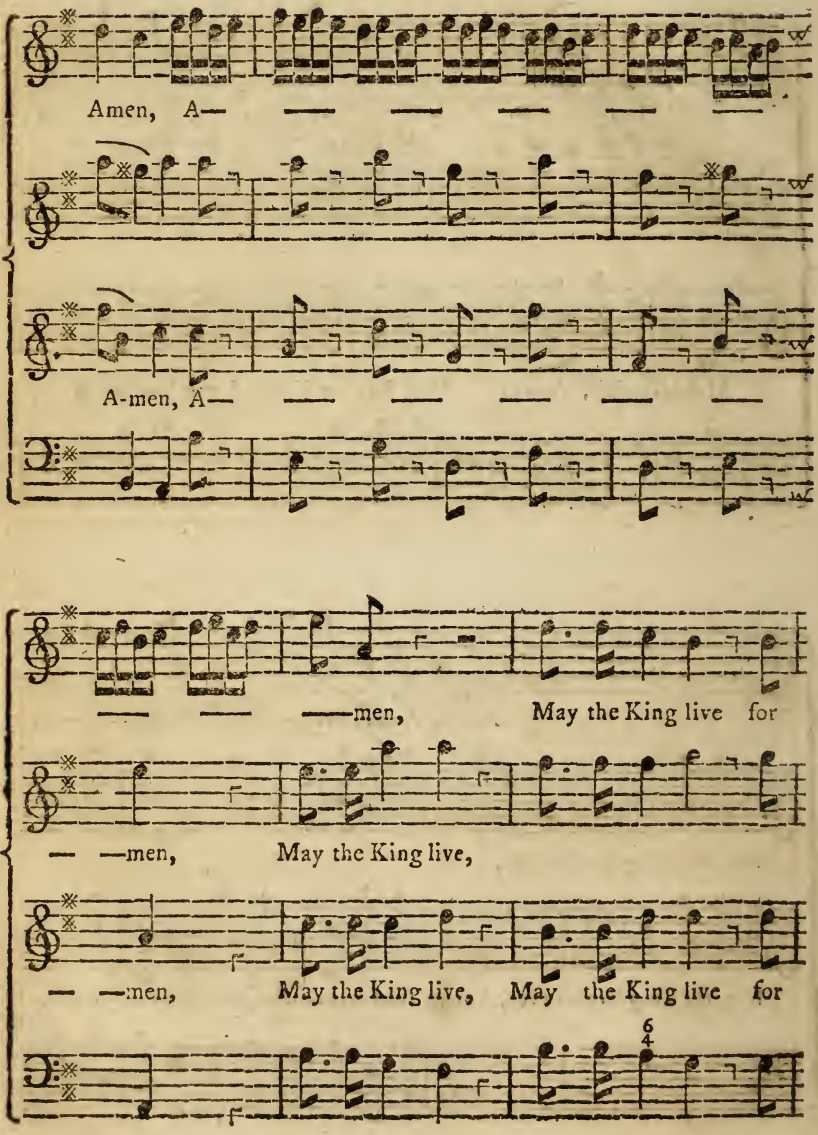


Continued.

Continued.

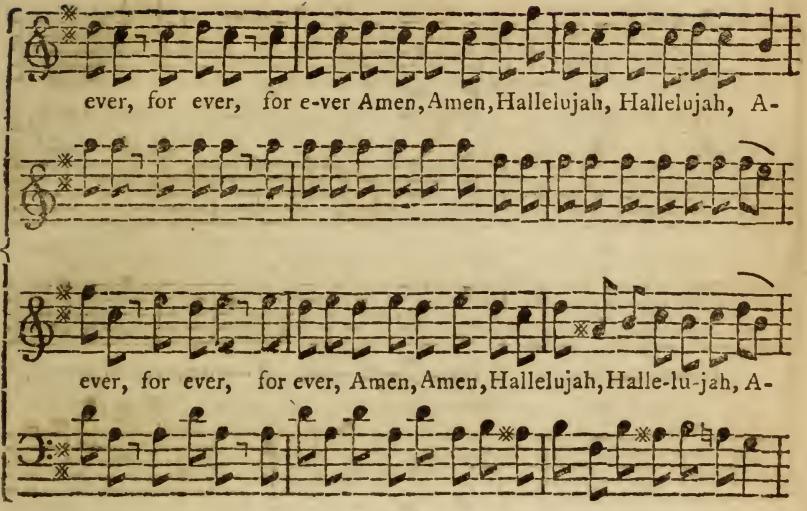

Hal-le-lu-jah, Amen. God save the King, long live the King,
Hal-le-lu-jah, Amen. God save the King, Long live the King,
Amen, Amen, Halle-lu-jah, Hall-le—lu-jah,
May the King live for ever,
May the King live for ever, Amen, Amen, Hal-lelu-jah, Hal--le--lu-jah,

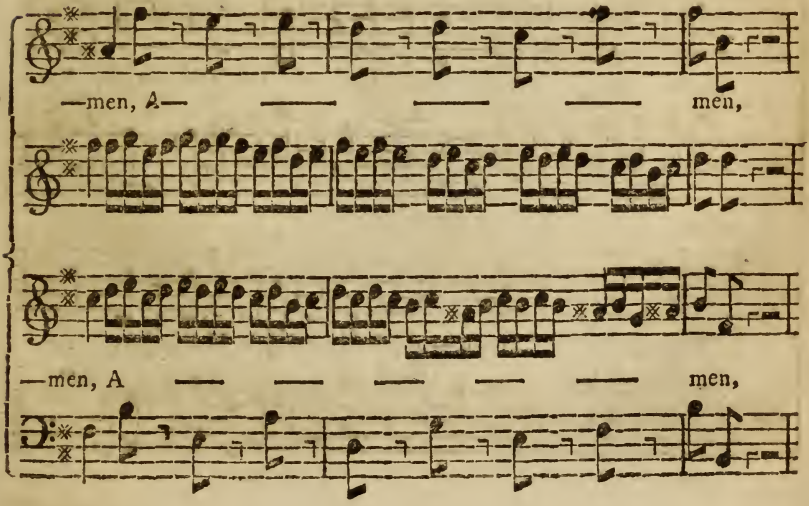
Continued.



Continued.

Continued.





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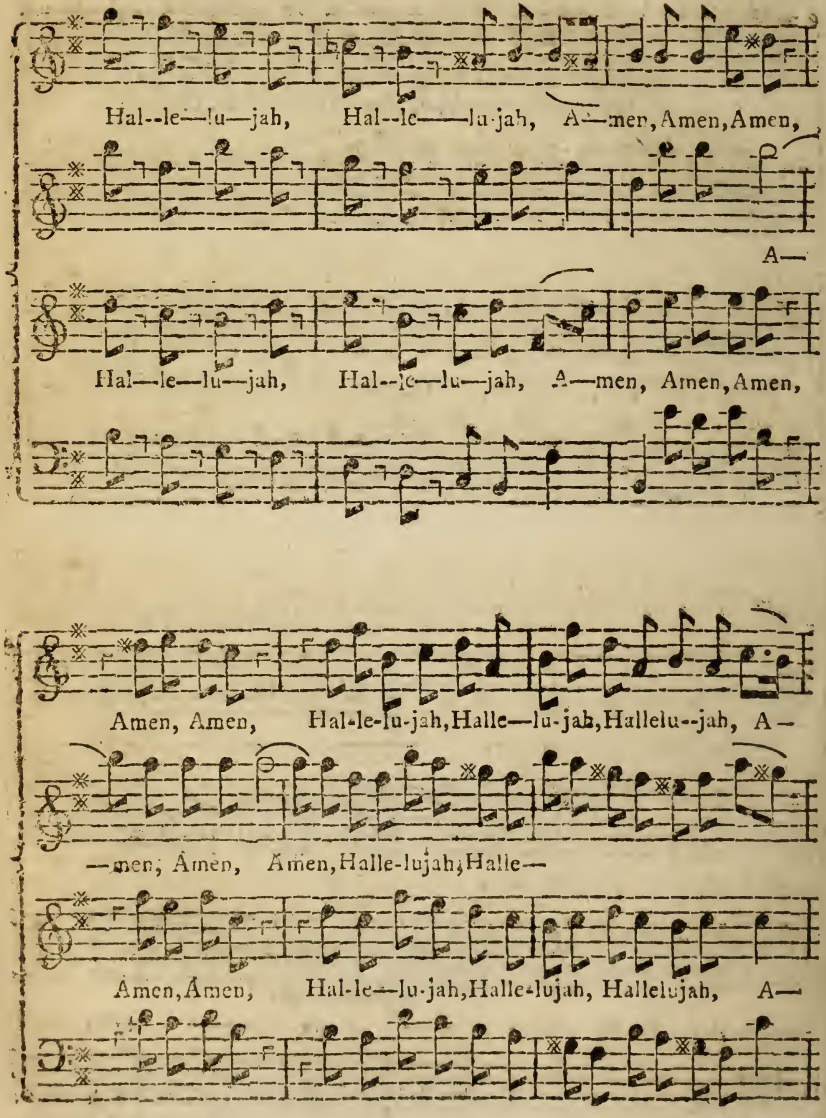
Continued.

Continued.



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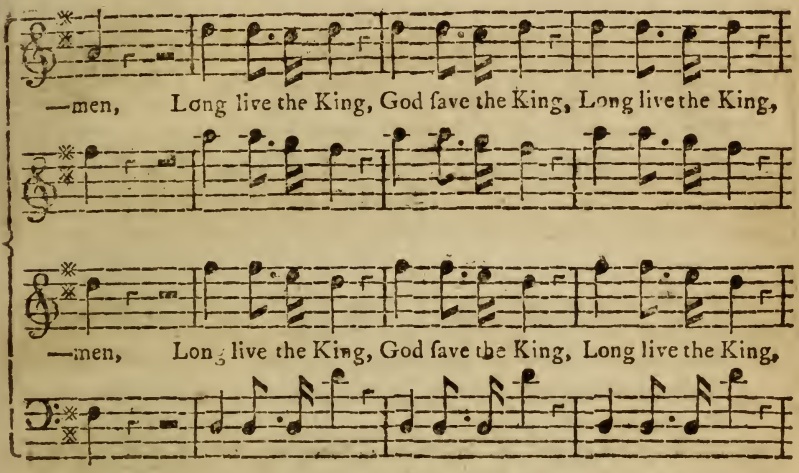

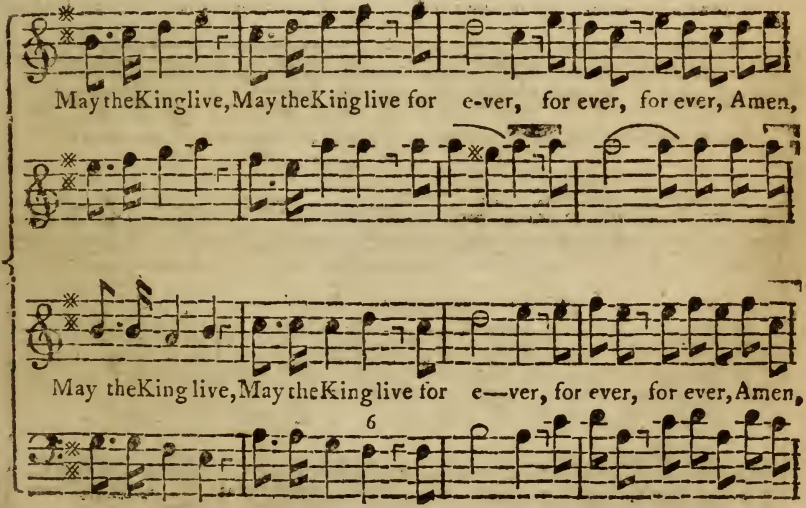

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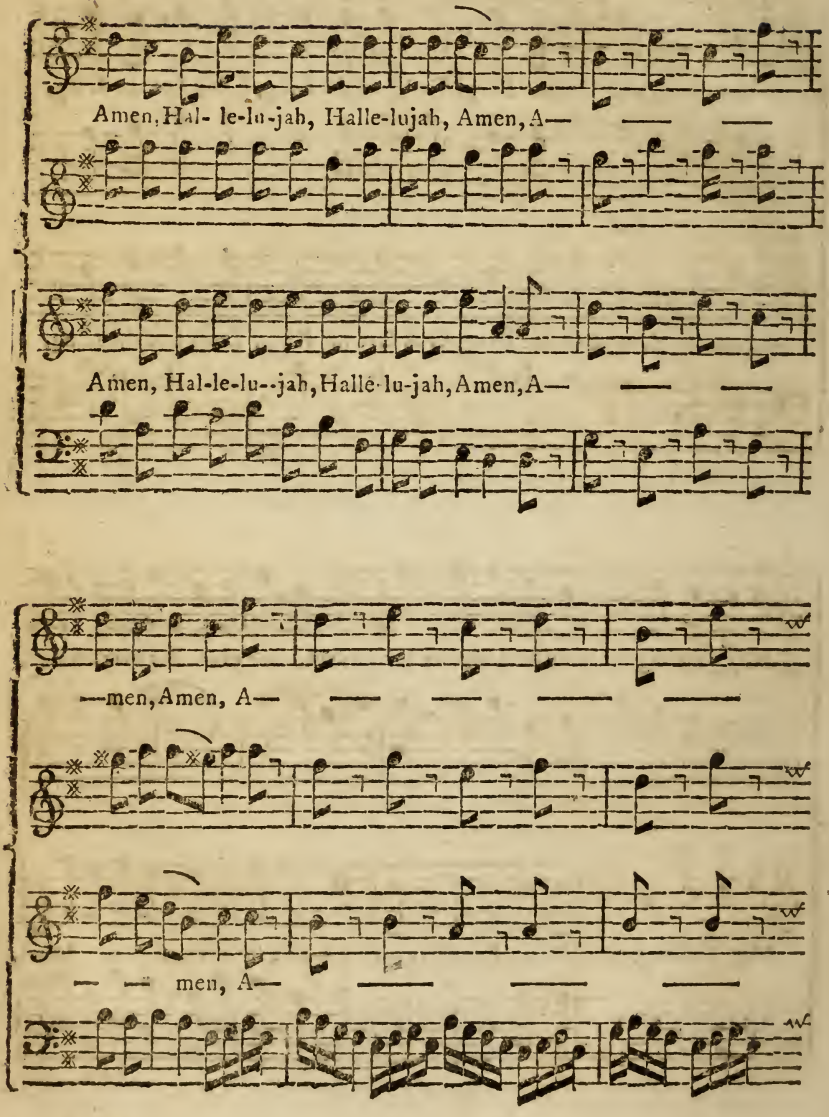

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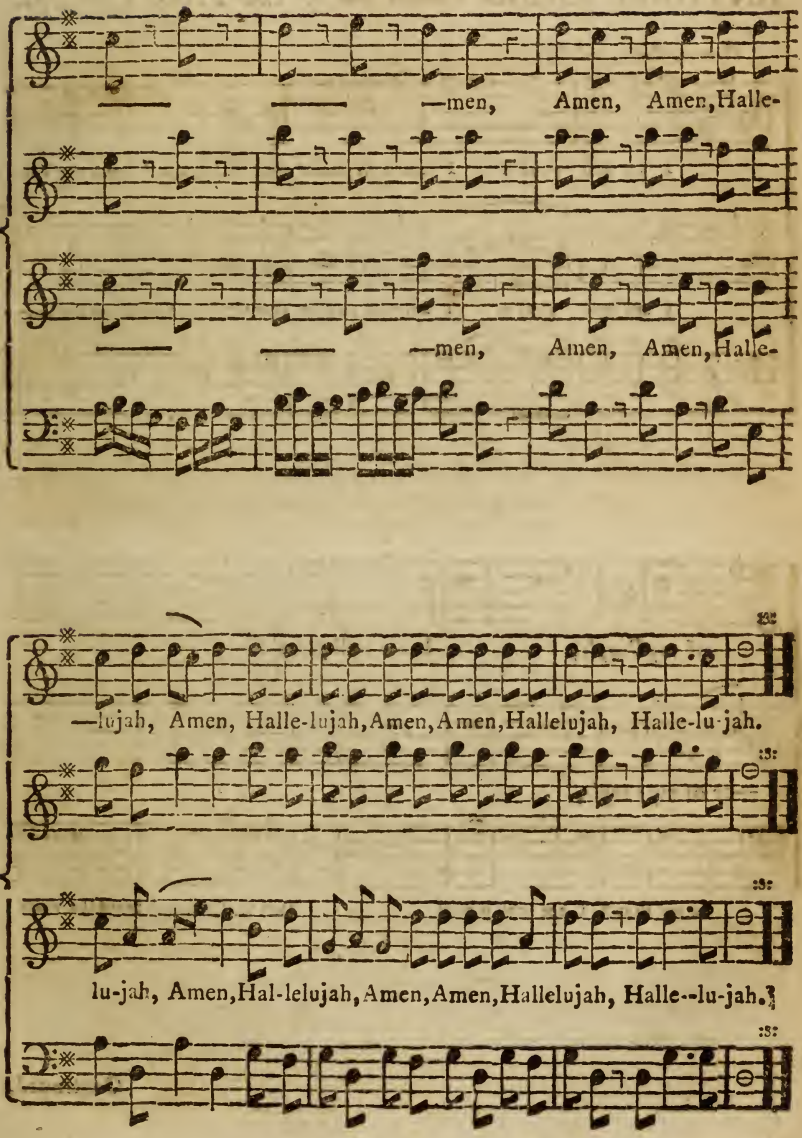
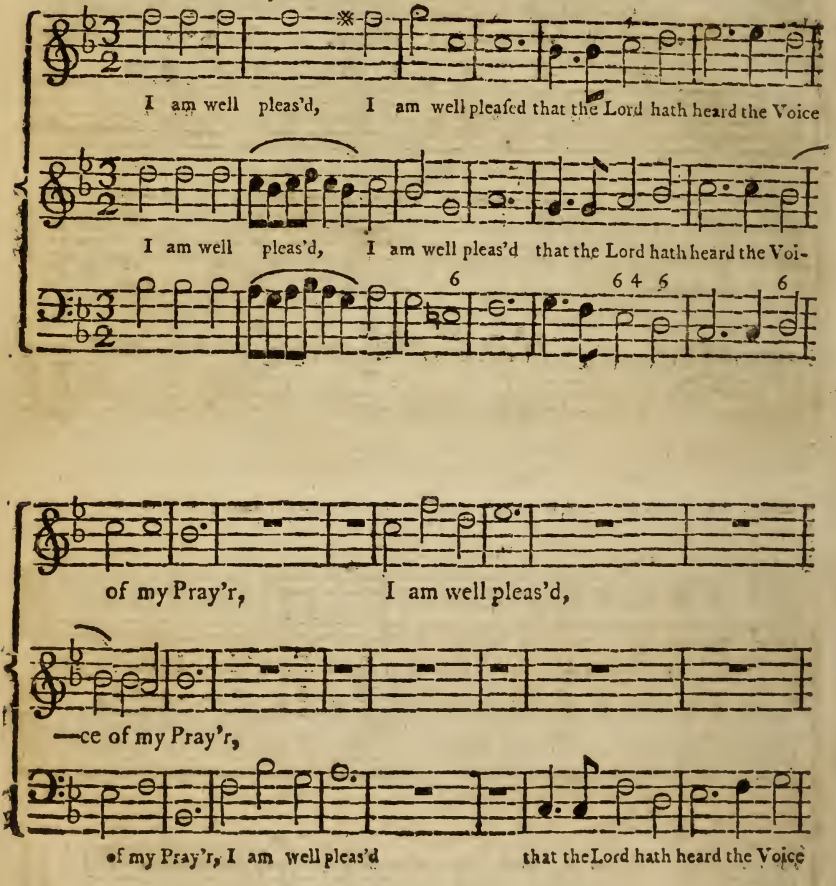

—men, Amen, Amen, Halle-
—men, Amen, Amen, Halle-
—lujah, Amen, Halle-lujah, Amen, Amen, Hallelujah, Halle-lu-jah.
lu-jah, Amen, Hal-lelujah, Amen, Amen, Hallelujah, Halle--lu-jah.

ANTHEM XXXII. *Taken out of the* 116*th* PSALM.

Counter, Tenor, and Baſs.



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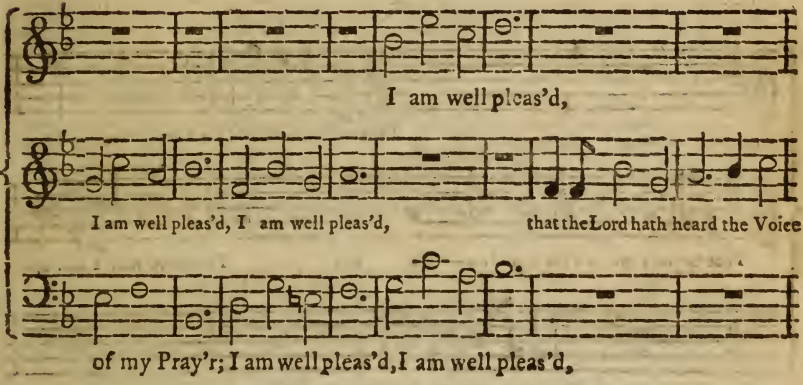
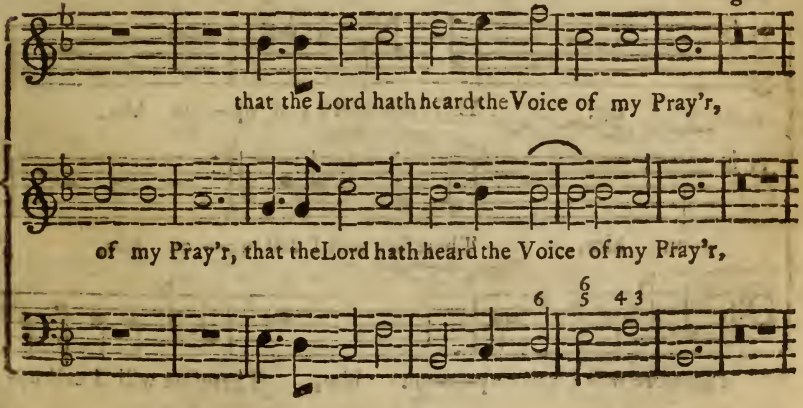


Organ.



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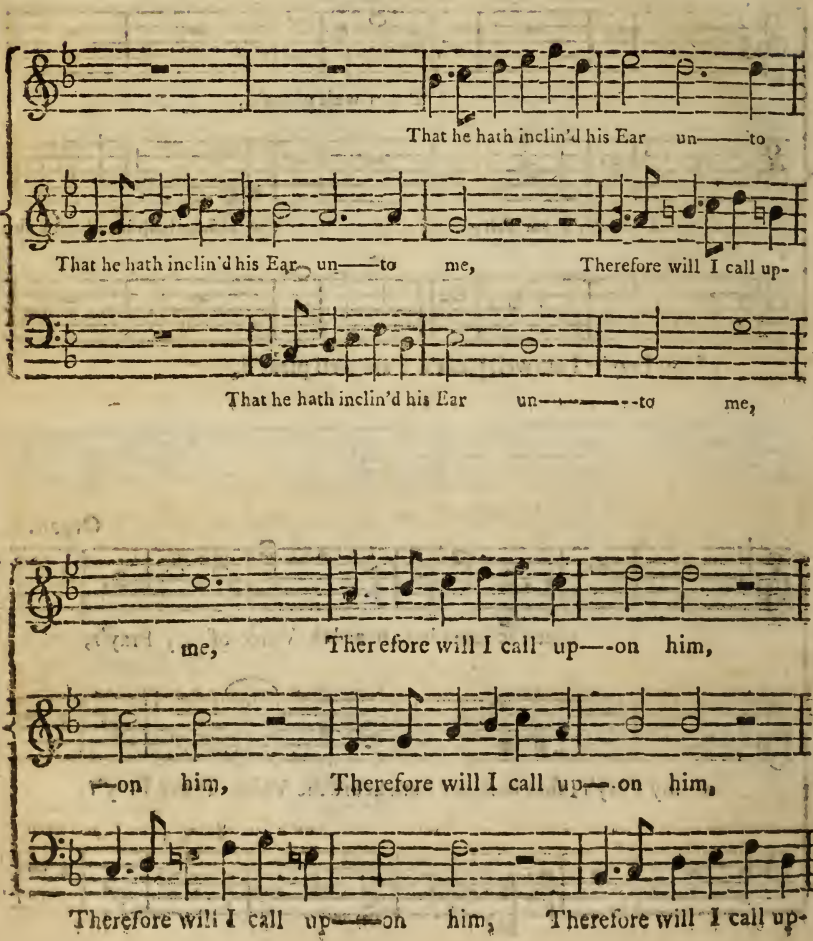
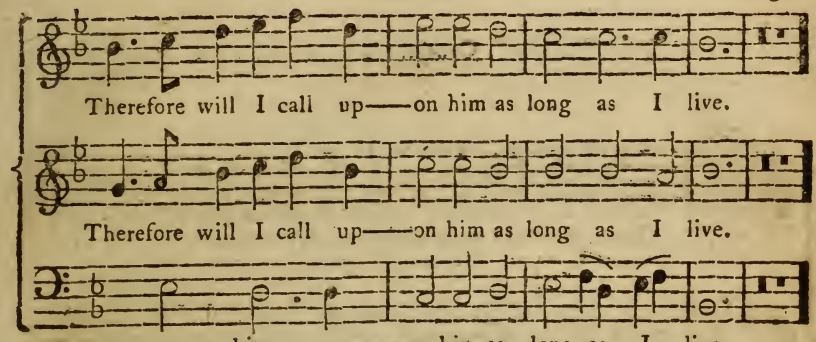


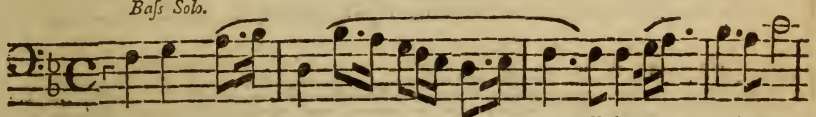
Continued.

Continued.

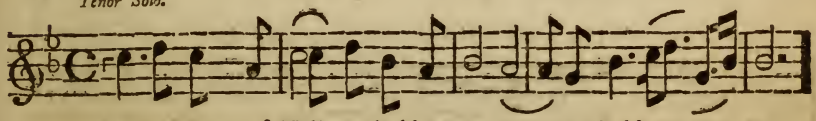
Organ.



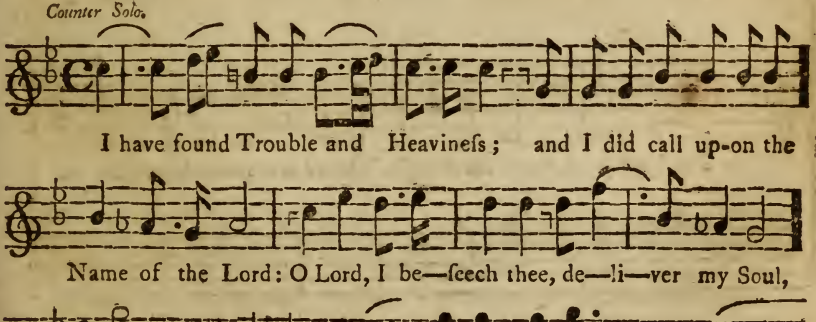
Baſs Solo.



Tenor Solo.



Counter Solo.



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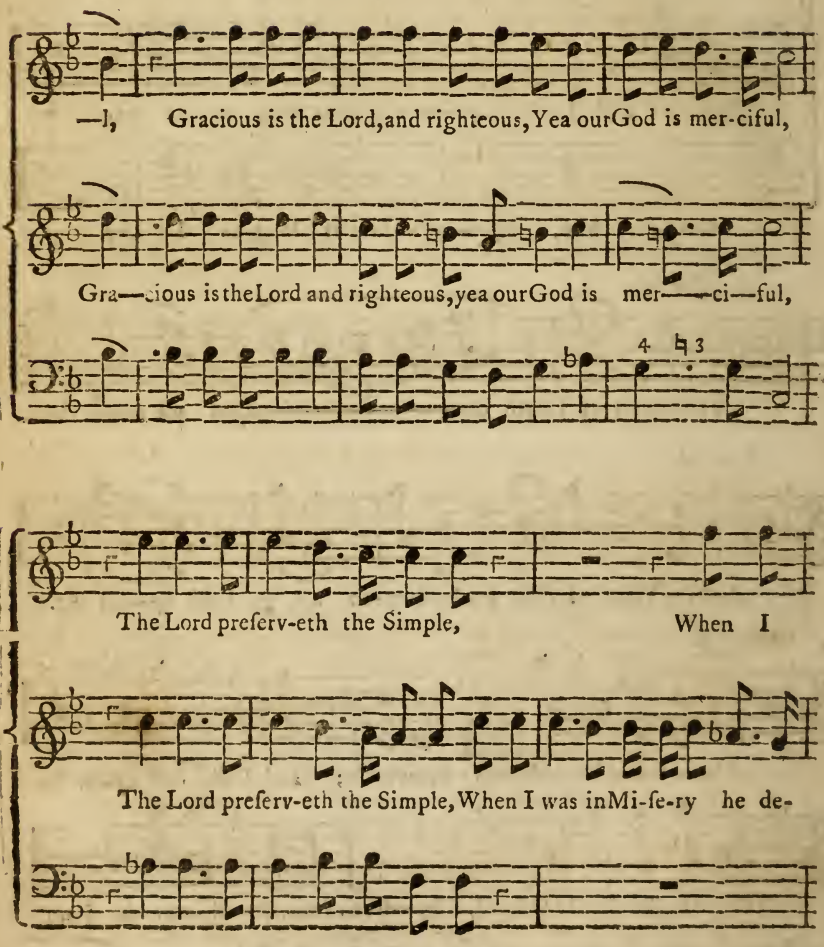

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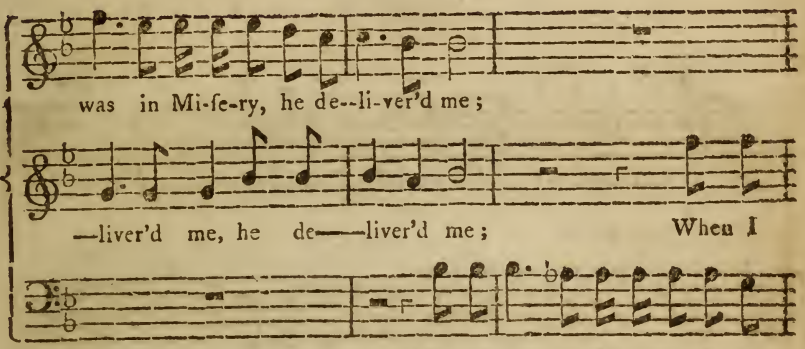
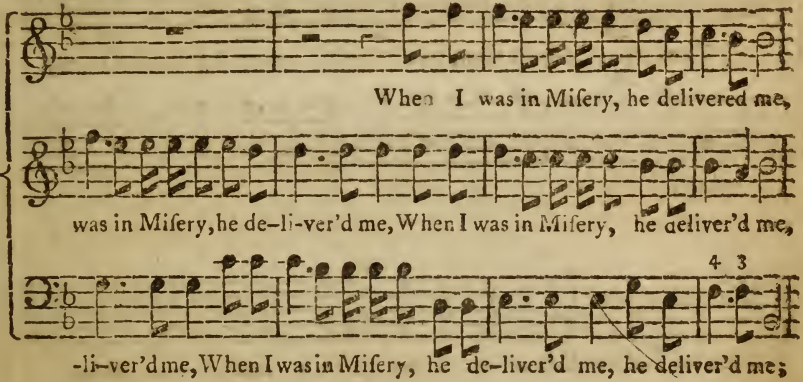
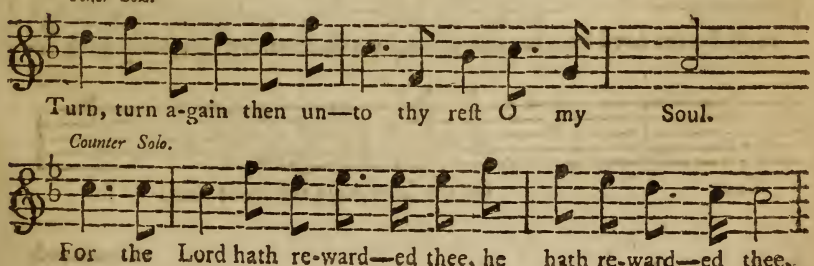


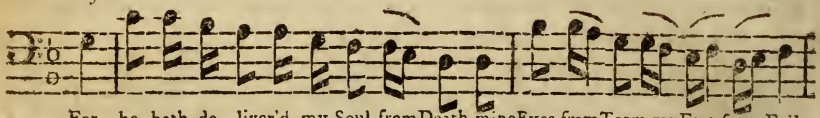




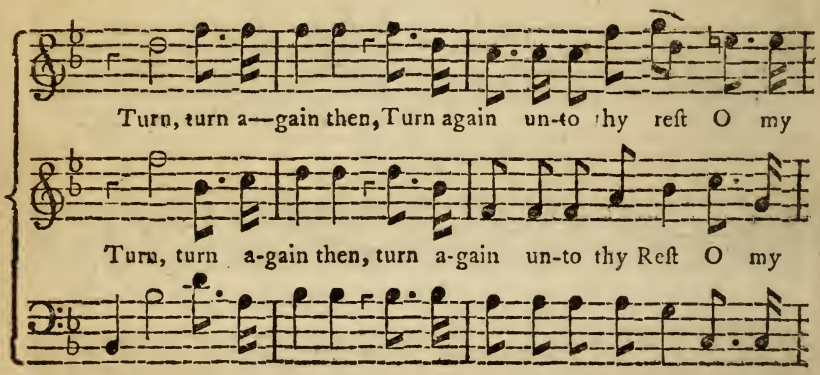
Continued.

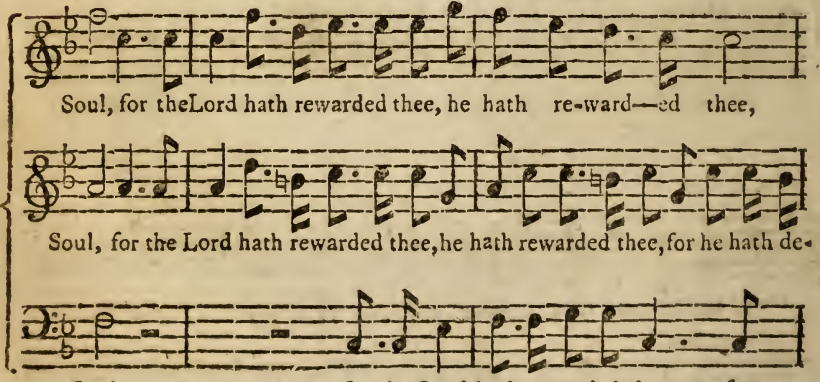
Continued.

Baſs Solo.



Counter, Tenor and Baſs.





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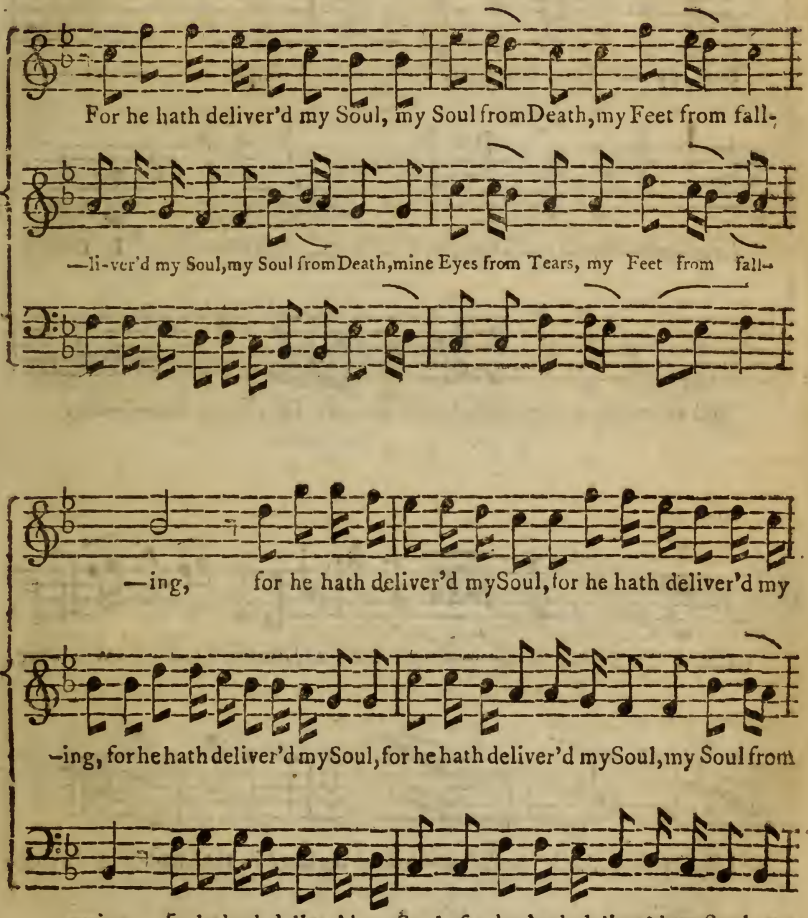

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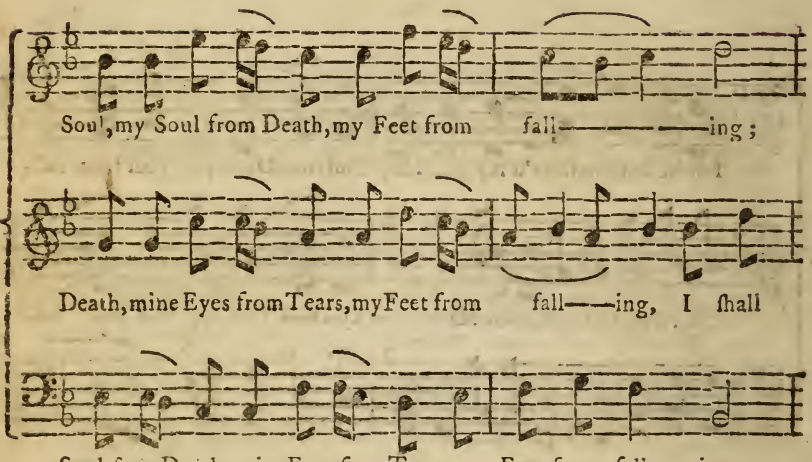

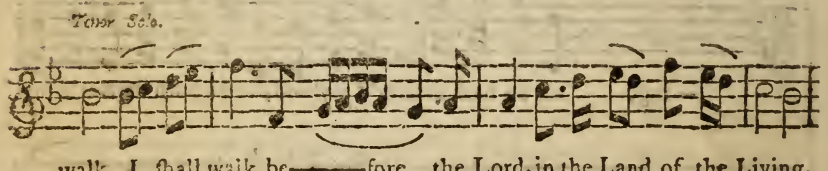

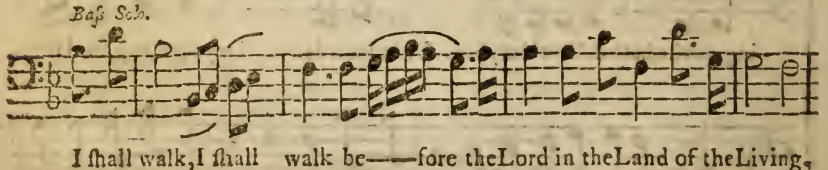

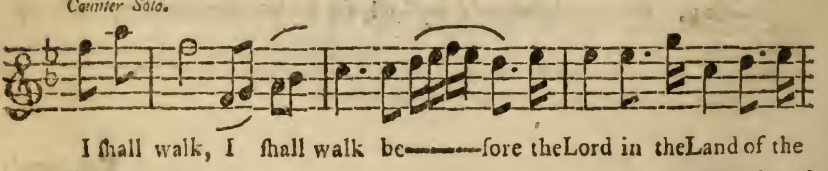

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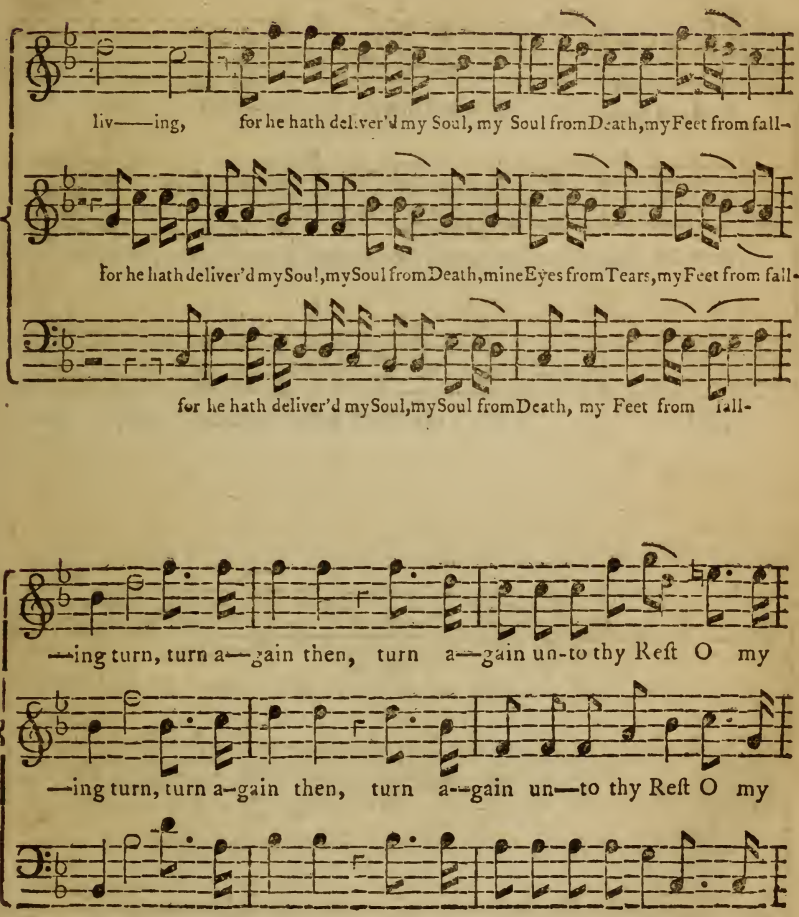
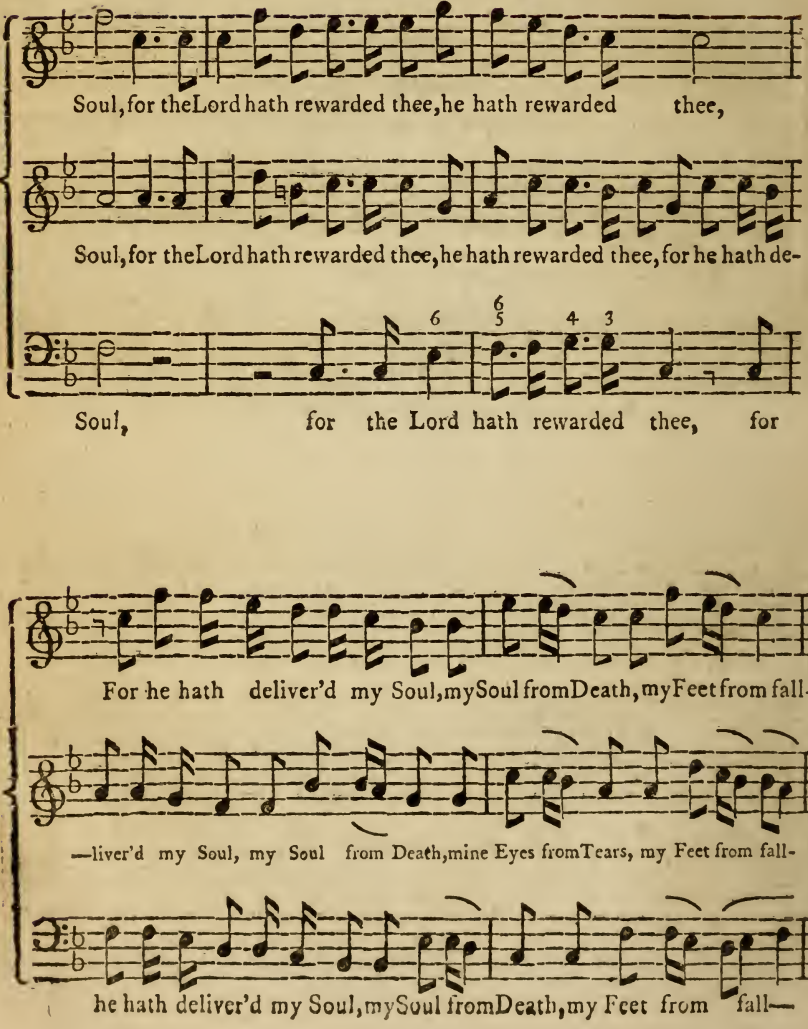

liv——ing, for he hath deliver'd my Soul, my Soul from Death, my Feet from fall-
for he hath deliver'd my Soul, my Soul from Death, mine Eyes from Tears, my Feet from fall-
for he hath deliver'd my Soul, my Soul from Death, my Feet from fall-
—ing turn, turn a—gain then, turn a—gain un-to thy Reſt O my
—ing turn, turn a—gain then, turn a—gain un—to thy Reſt O my
—ing,

Continued.



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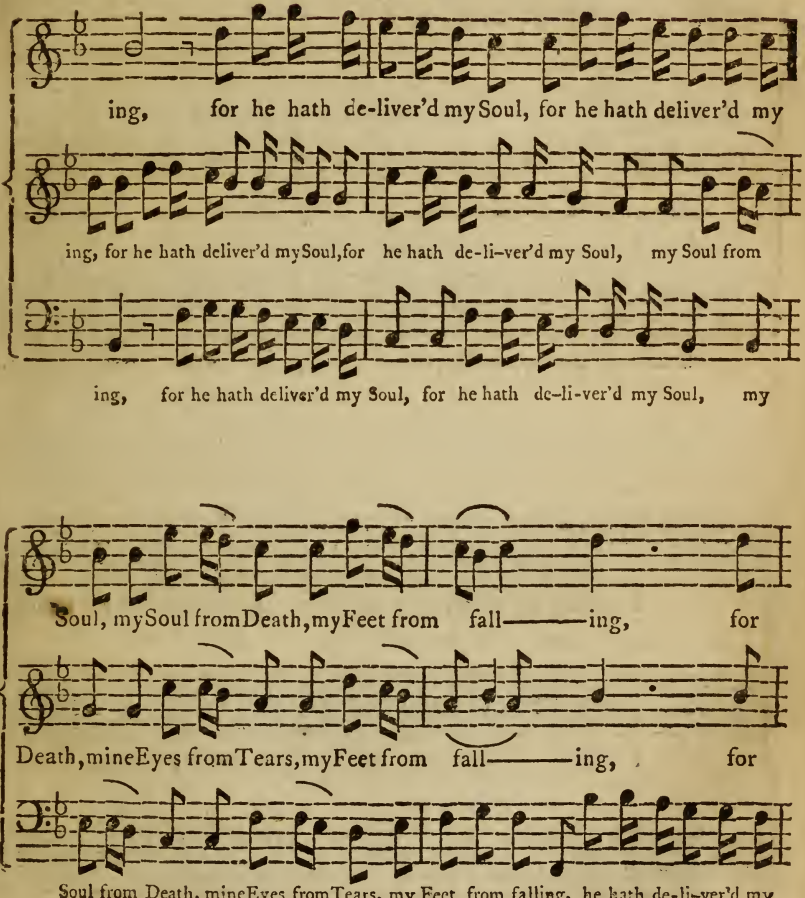
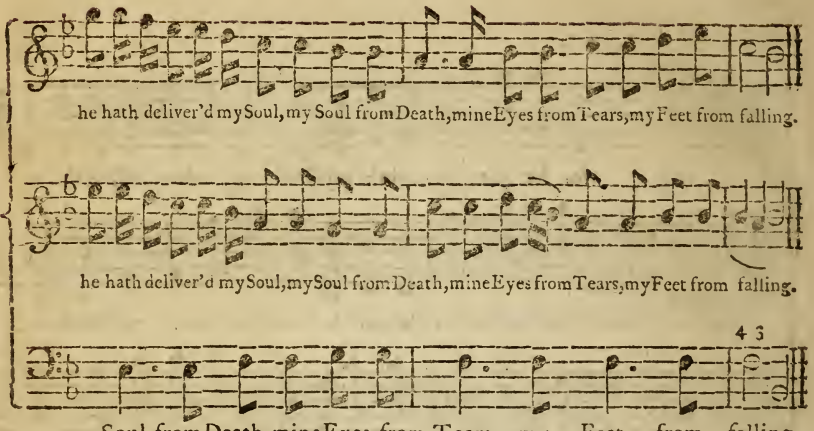
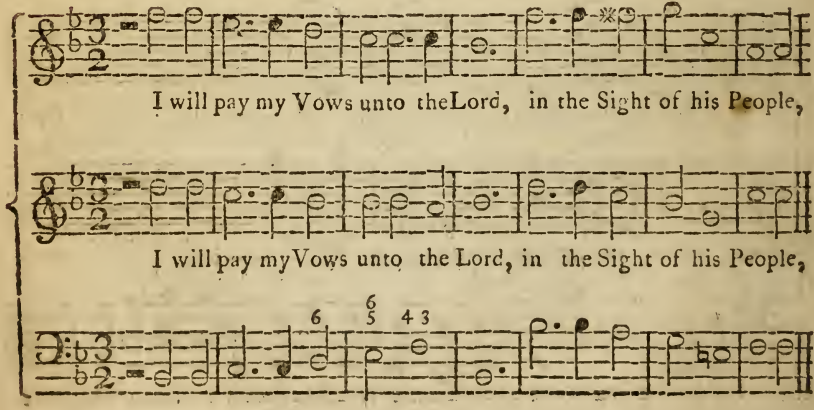

ing, for he hath de-liver'd my Soul, for he hath deliver'd my
ing, for he hath deliver'd my Soul, for he hath de-li-ver'd my Soul, my Soul from
ing, for he hath deliver'd my Soul, for he hath de-li-ver'd my Soul, my
Soul, my Soul from Death, my Feet from fall——ing, for
Death, mine Eyes from Tears, my Feet from fall——ing, for
Soul from Death, mine Eyes from Tears, my Feet from falling, he hath de-li-ver'd my

Continued.





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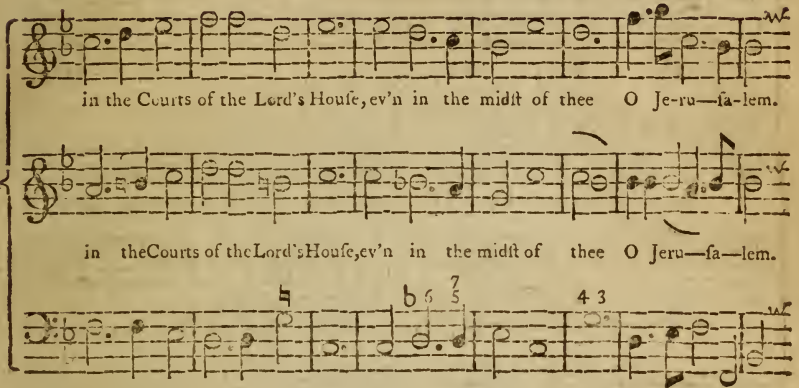
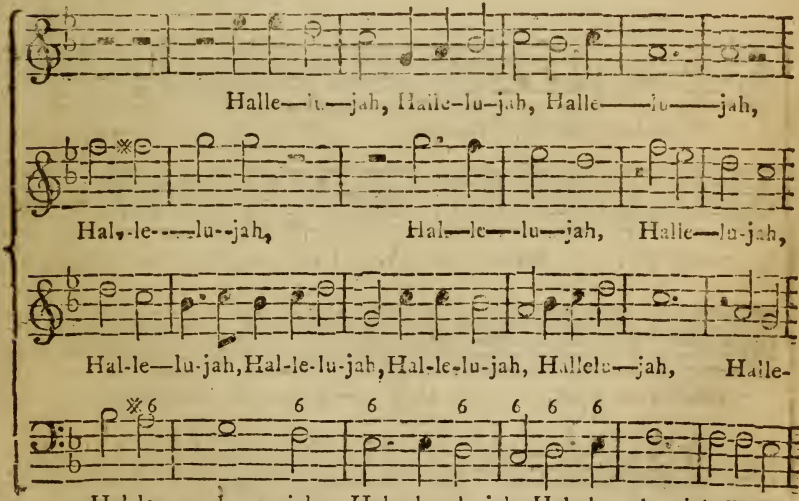


FULL CHORUS.



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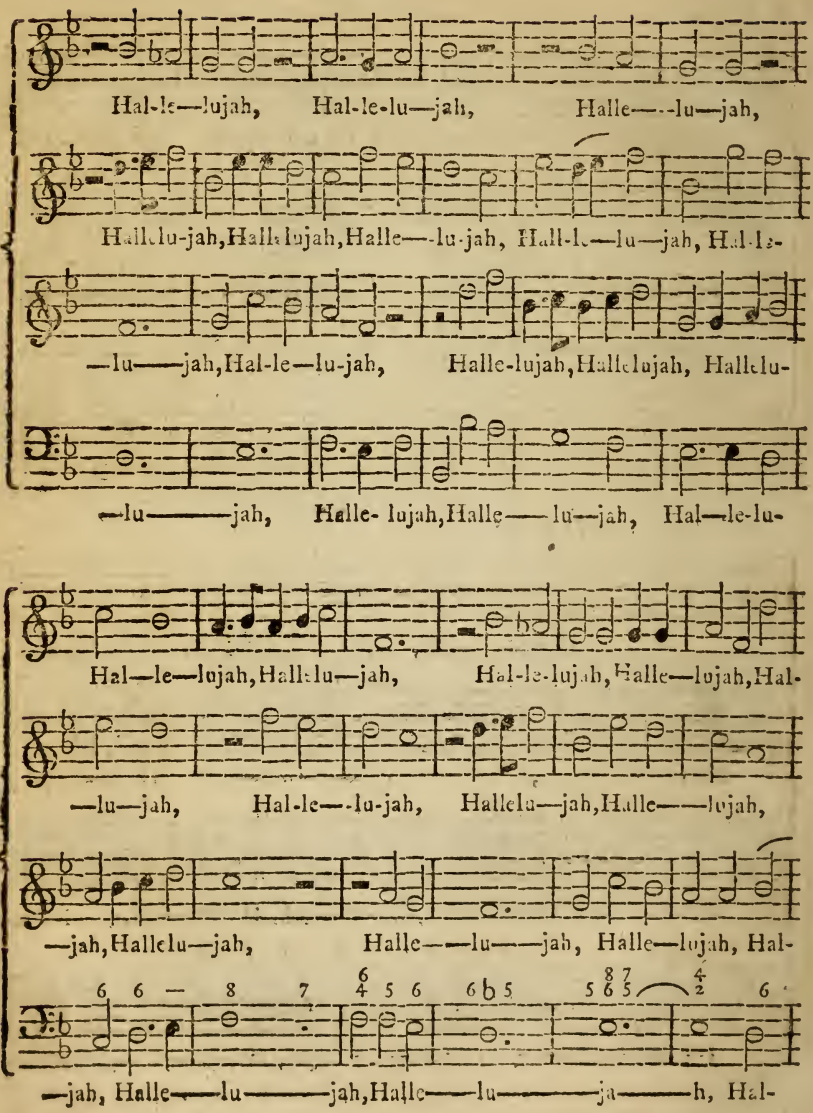

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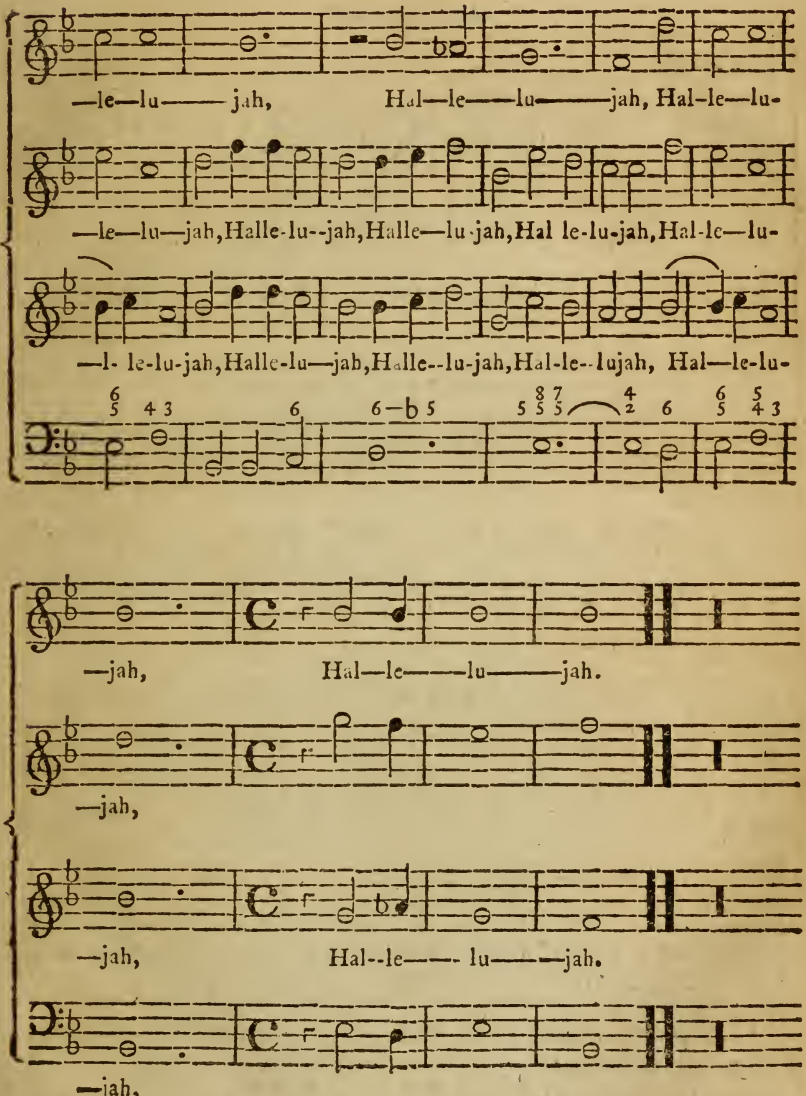
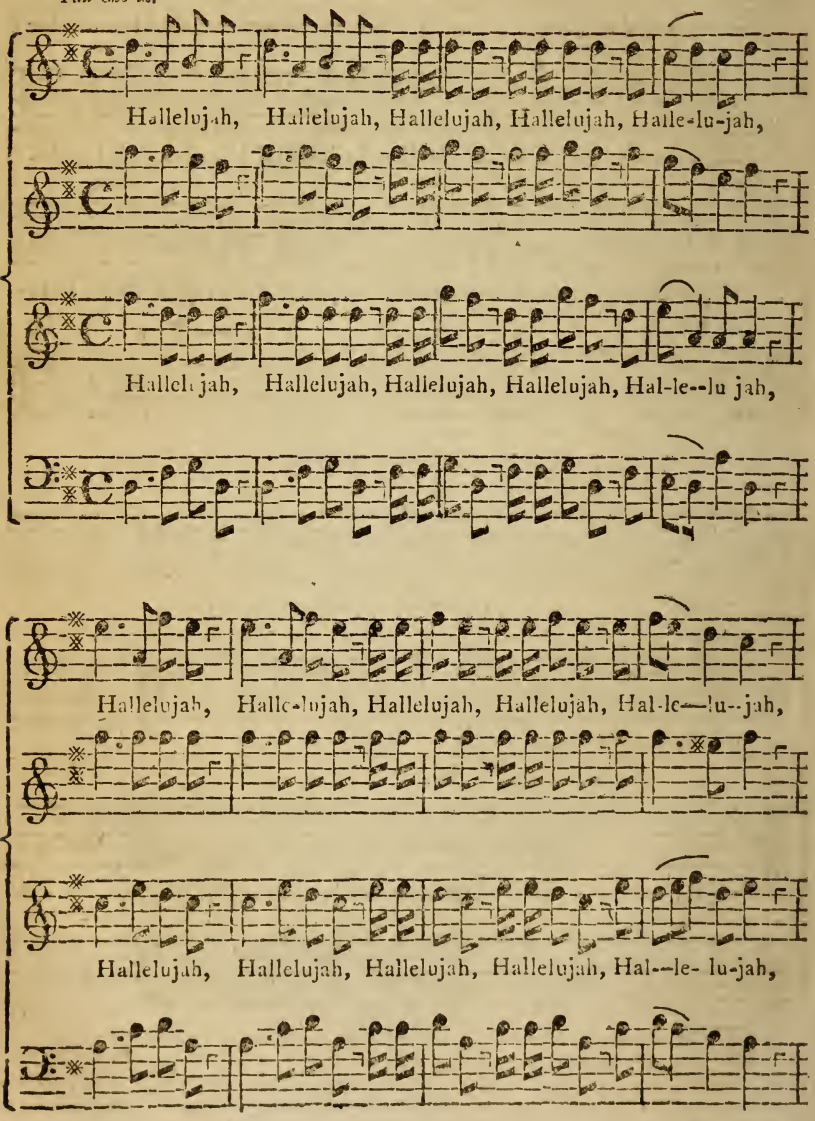


ANTHEM

ANTHEM XXXIII. *Taken out of the 19th Chapter of Revelations.*

Full Chorus.



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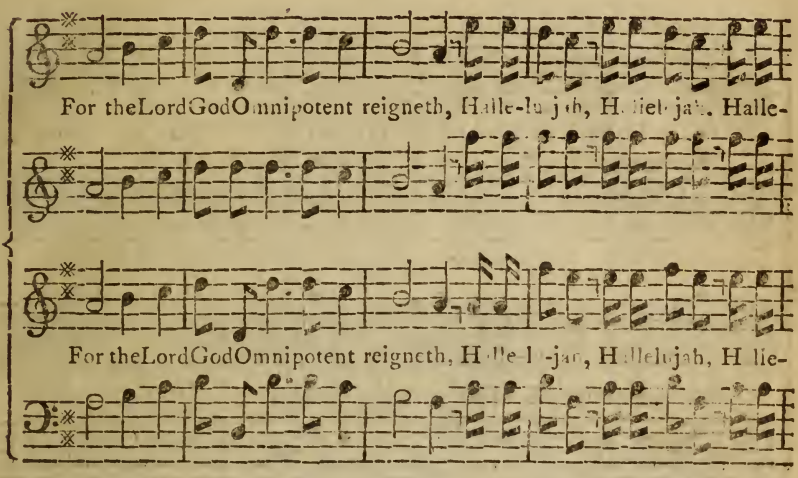
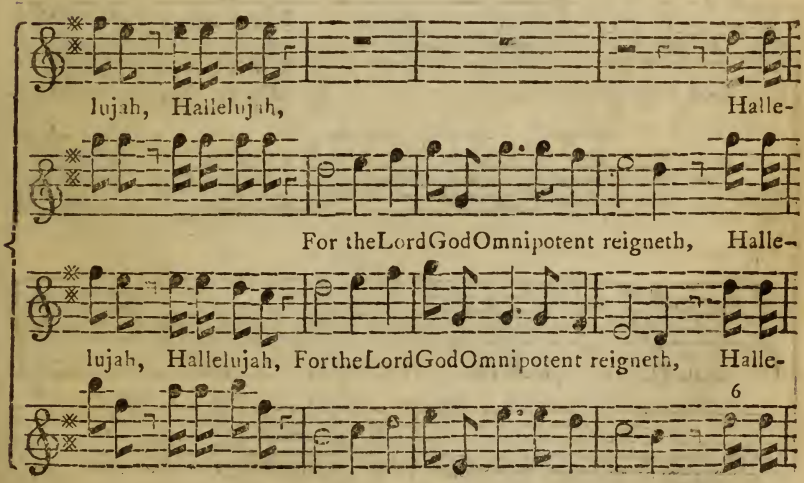
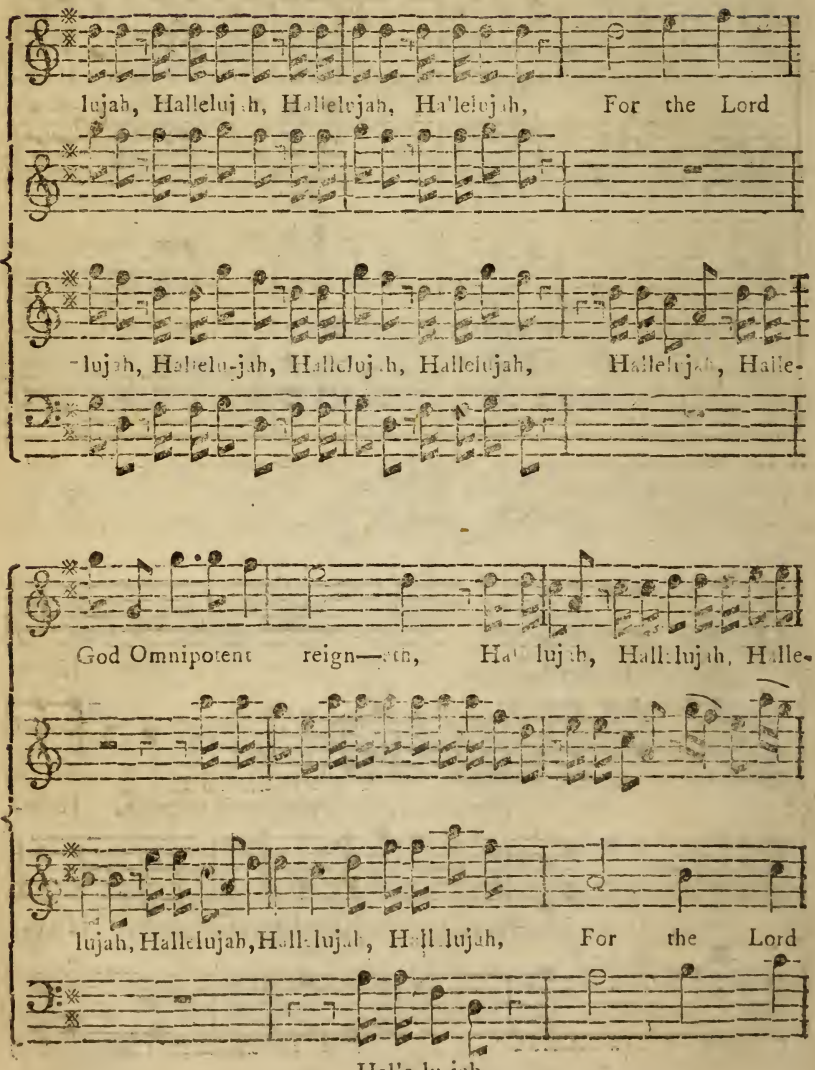

For theLordGodOmnipotent reigneth, Halle-lujah, Hallelujah, Halle-
For theLordGodOmnipotent reigneth, Halle-lujah, Hallelujah, Halle-


lujah, Hallelujah, Halle-
For theLordGodOmnipotent reigneth, Halle-
lujah, Hallelujah, FortheLordGodOmnipotent reigneth, Halle-
6

Continued.



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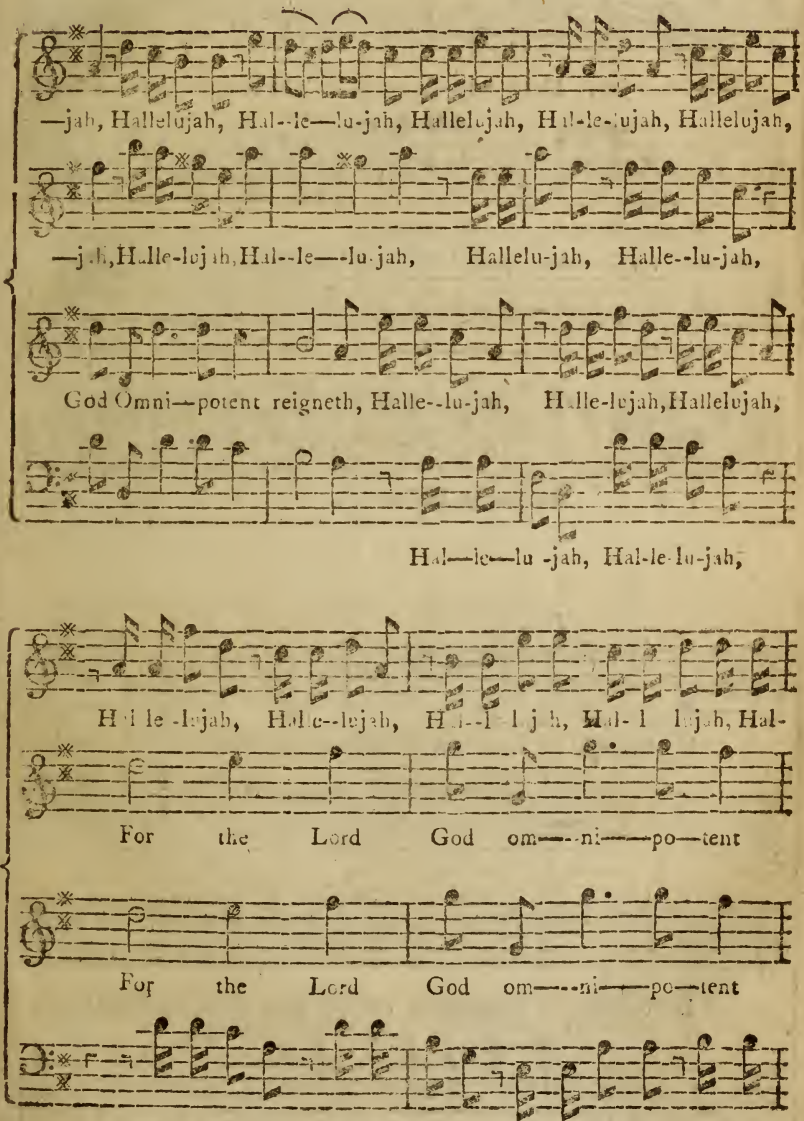
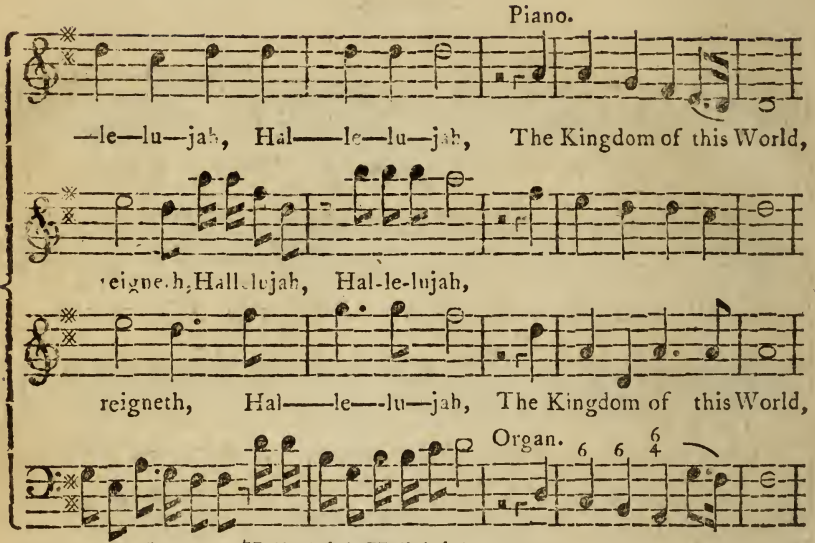
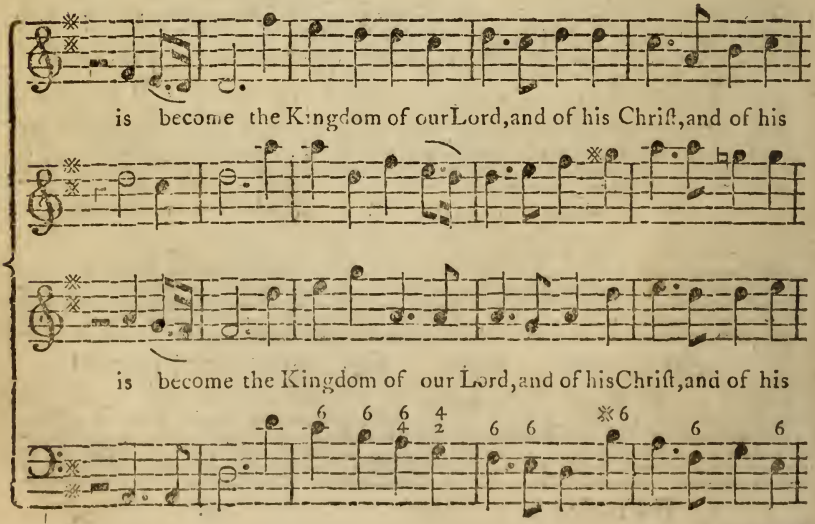

—jah, Hallelujah, Hal--le—lu-jah, Hallelujah, Hal-le-lujah, Hallelujah,
—jah, Halle-lujah, Hal--le—lu-jah, Hallelu-jah, Halle--lu-jah,
God Omni—potent reigneth, Halle--lu-jah, Halle-lujah, Hallelujah,
Hal—le—lu-jah, Hal-le-lu-jah,
Hal-le-lujah, Halle--lujah, Hal--le-lujah, Hal-le-lujah, Hal-
For the Lord God om—--ni——po—tent
For the Lord God om—--ni——po—tent
Hal-le;--lu-jah :‖: :‖: :‖:

Continued.





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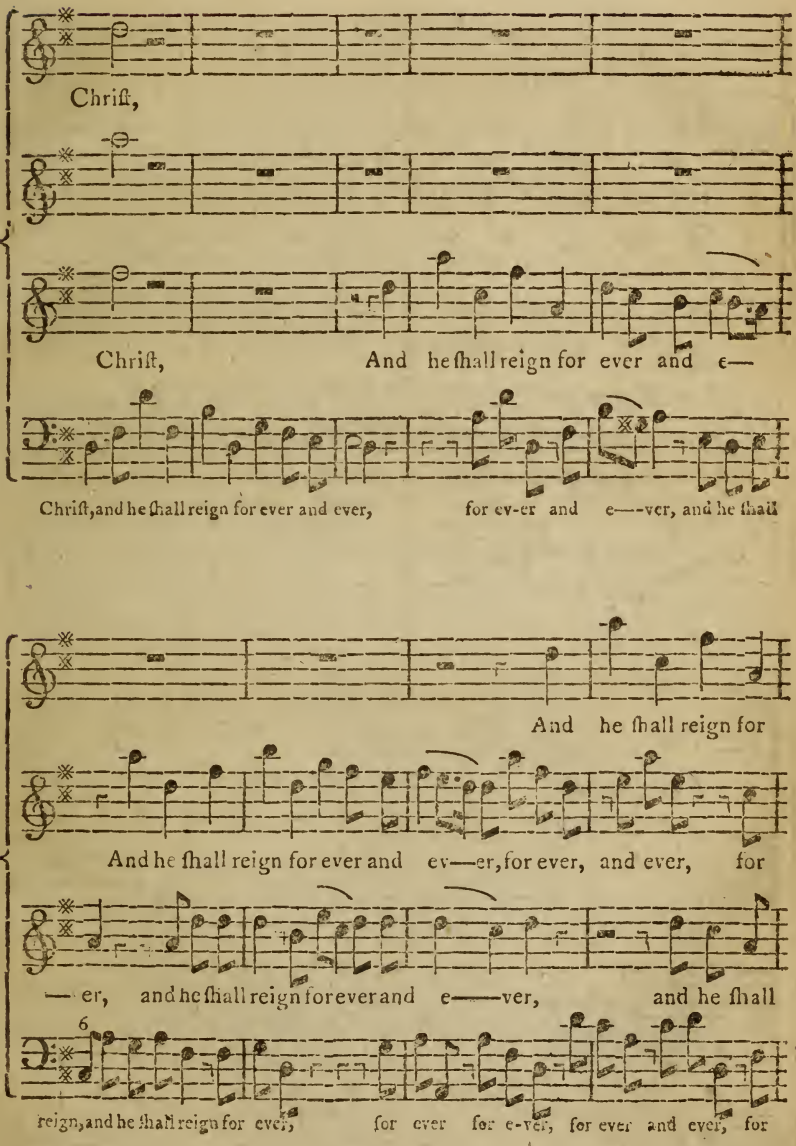

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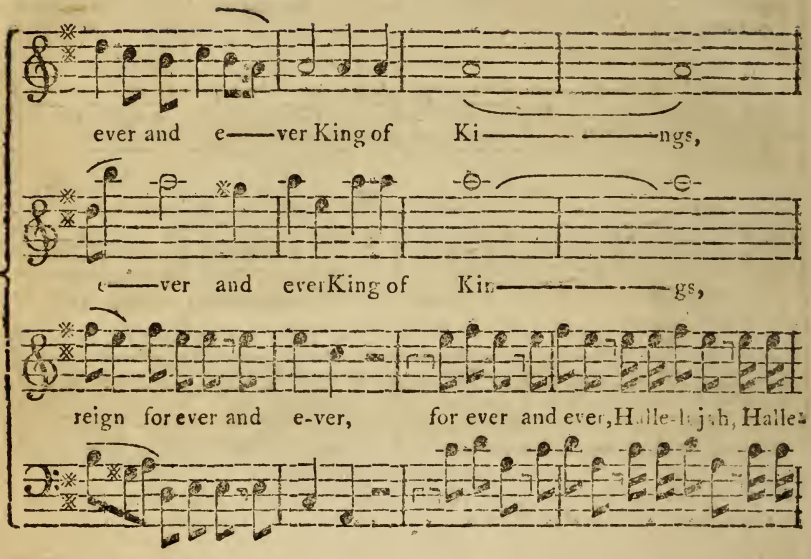

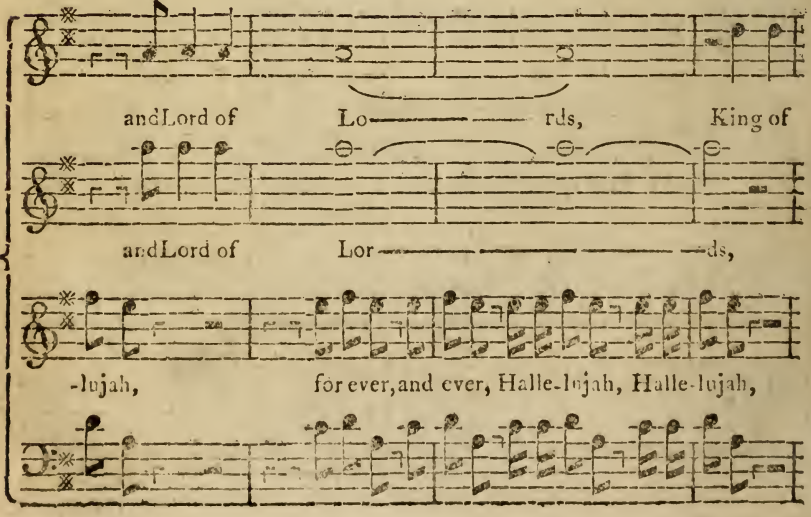

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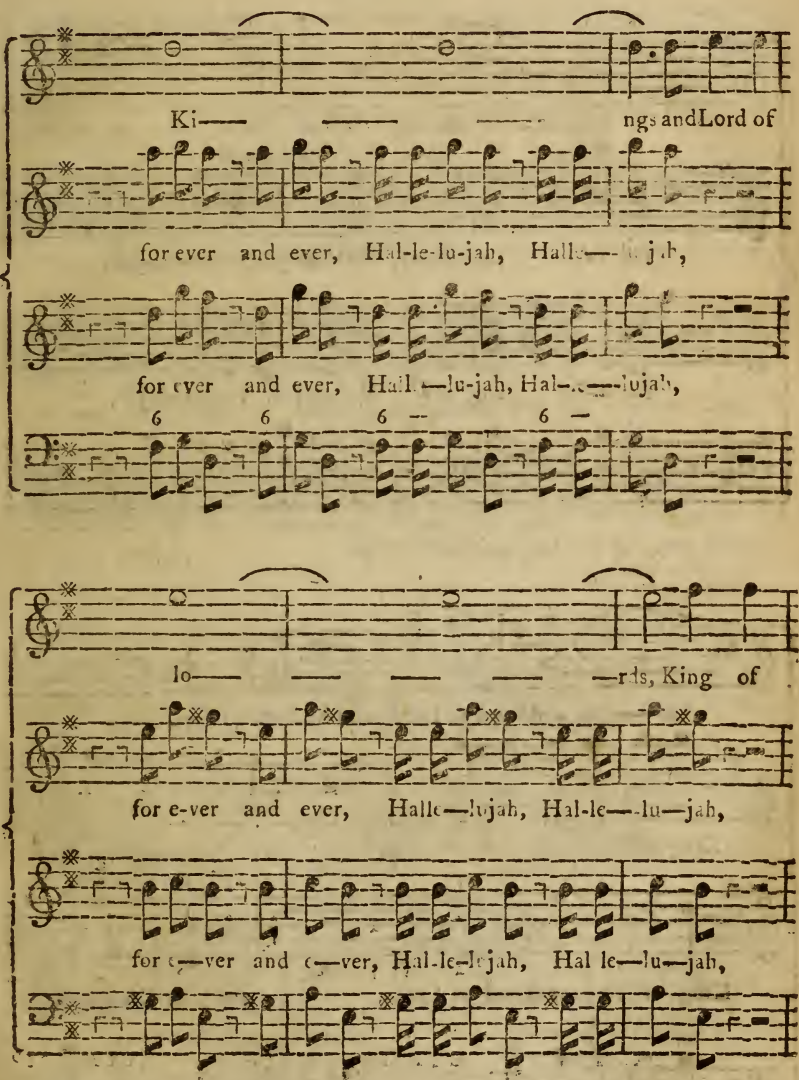

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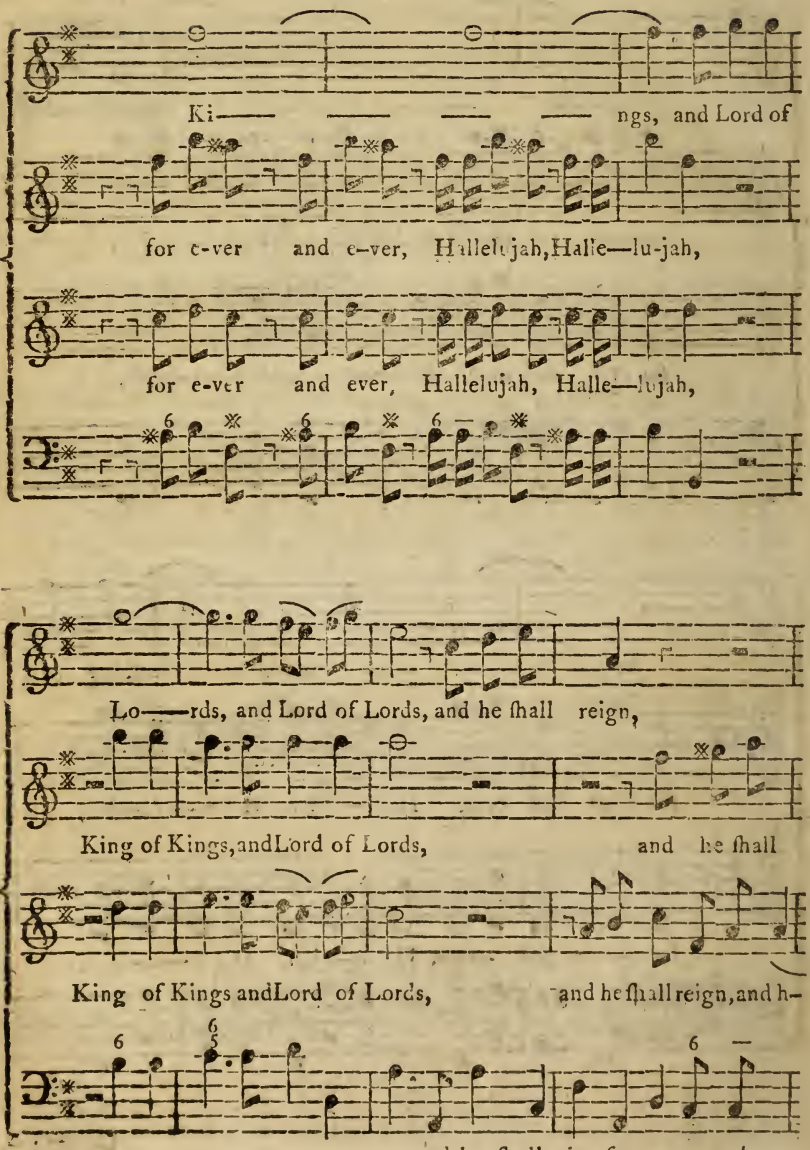

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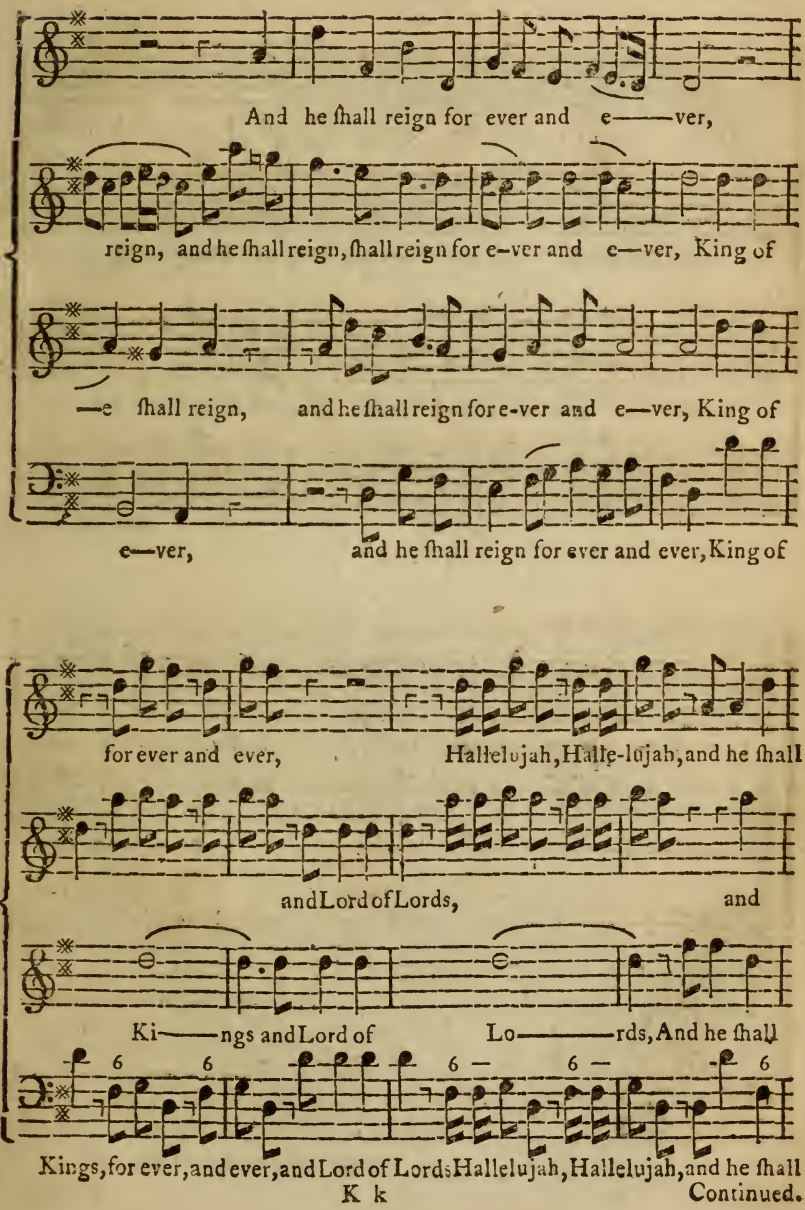

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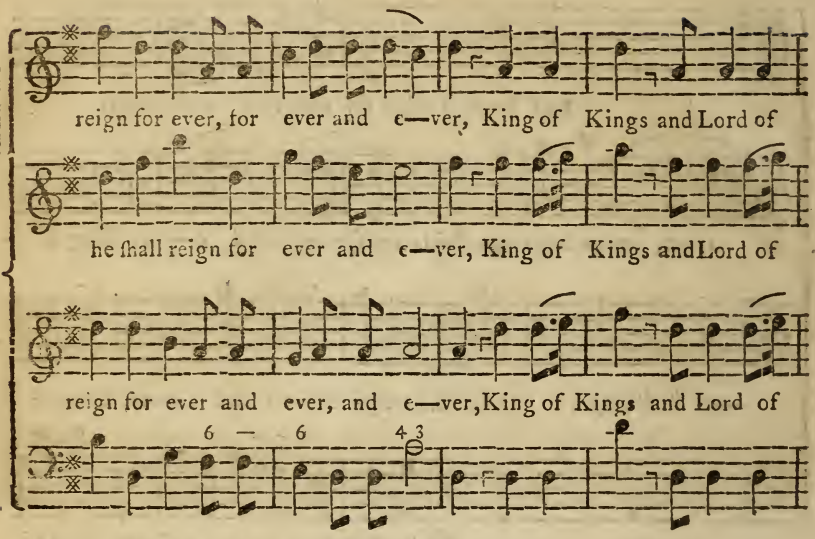

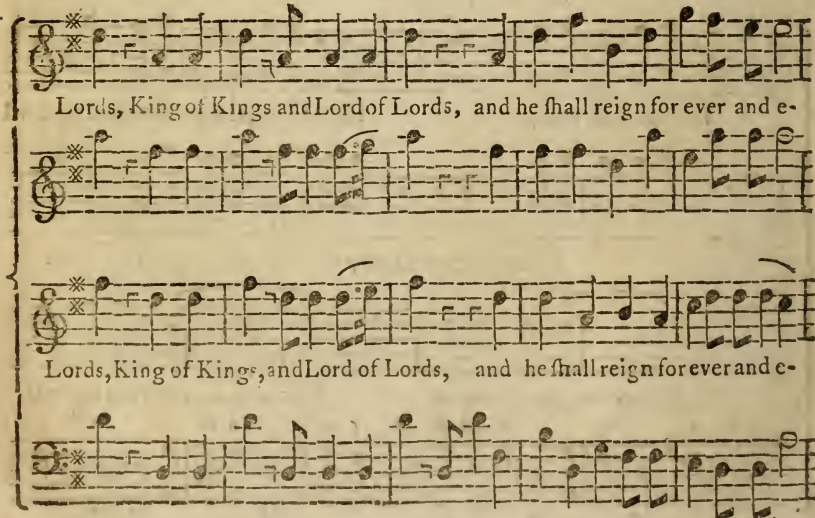

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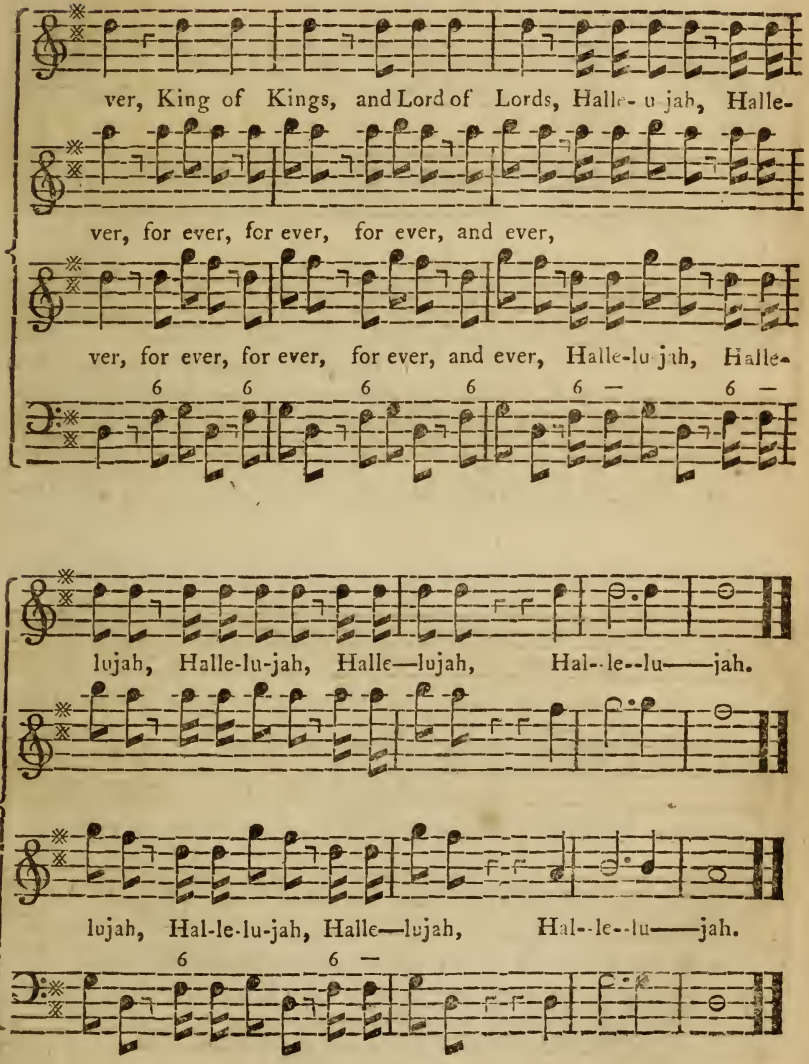
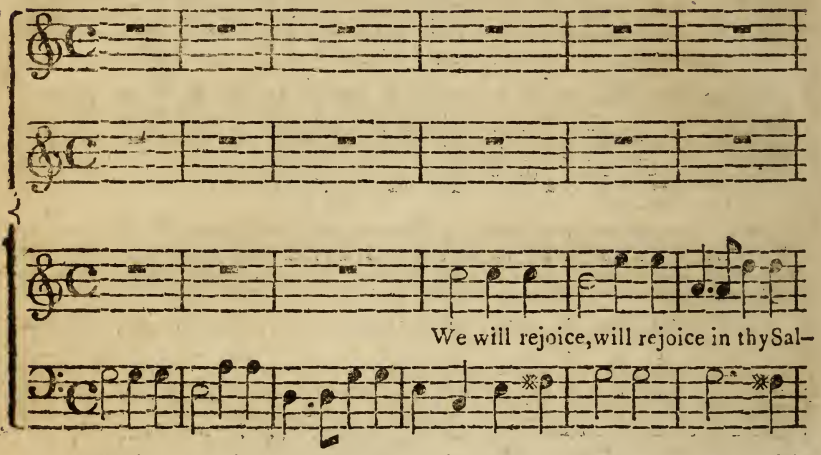
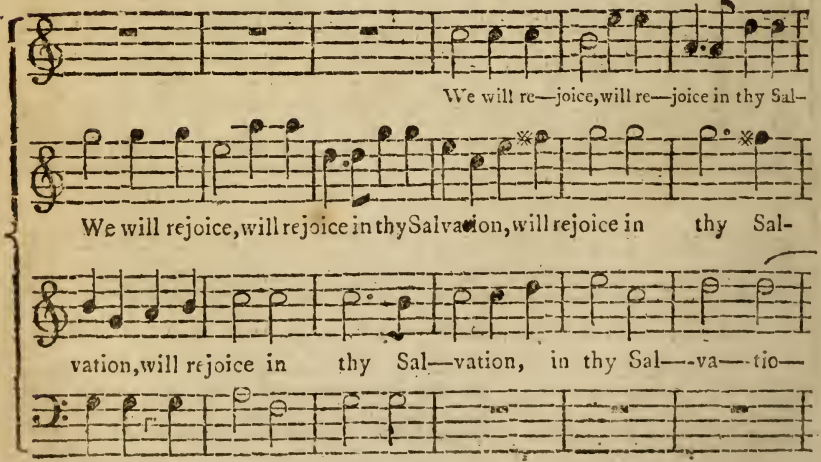

ver, King of Kings, and Lord of Lords, Halle- u jah, Halle-
ver, for ever, for ever, for ever, and ever,
ver, for ever, for ever, for ever, and ever, Halle-lu jah, Halle-
6 6 6 6 6 — 6 —
lujah, Halle-lu-jah, Halle—lujah, Hal--le--lu——jah.
lujah, Hal-le-lu-jah, Halle—lujah, Hal--le--lu——jah.
6 6 —

ANTHEM XXXIV. *Taken out of the* 20*th* PSALM.

Full Chorus. Andante Vivace.





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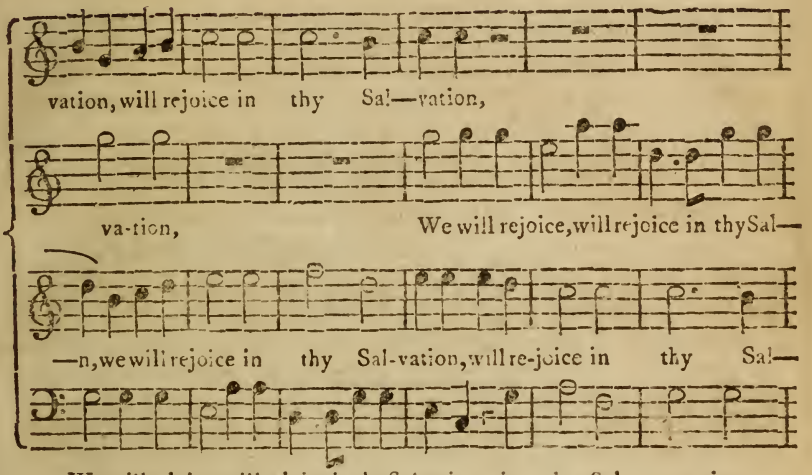

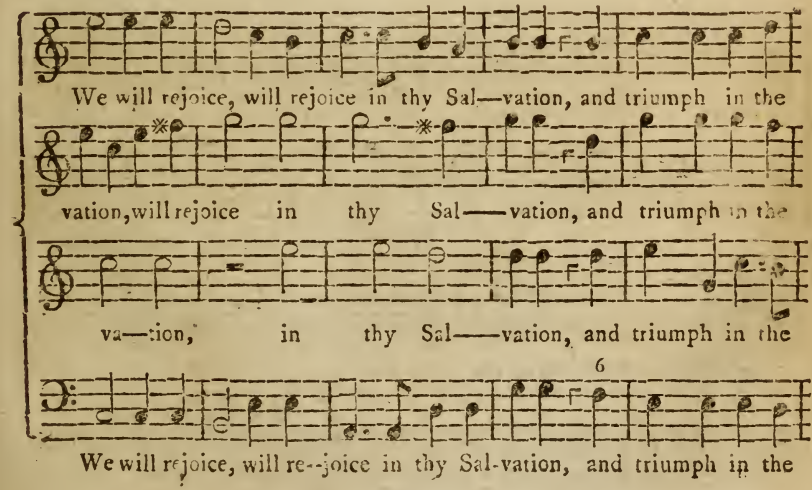

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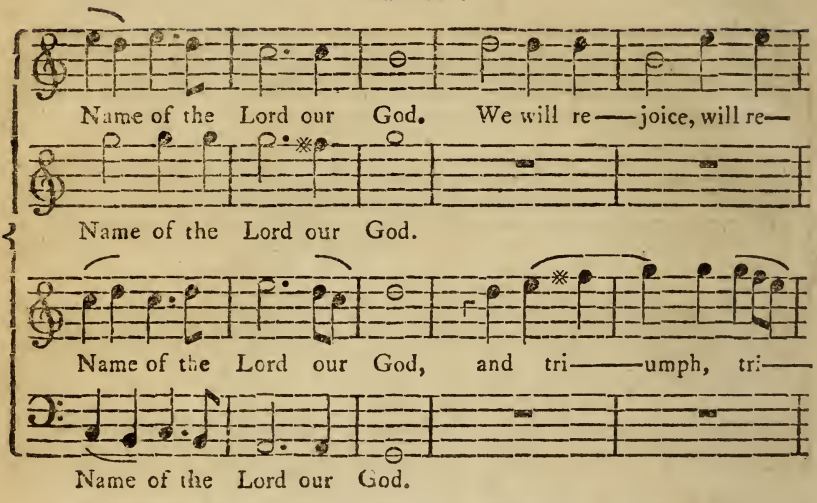

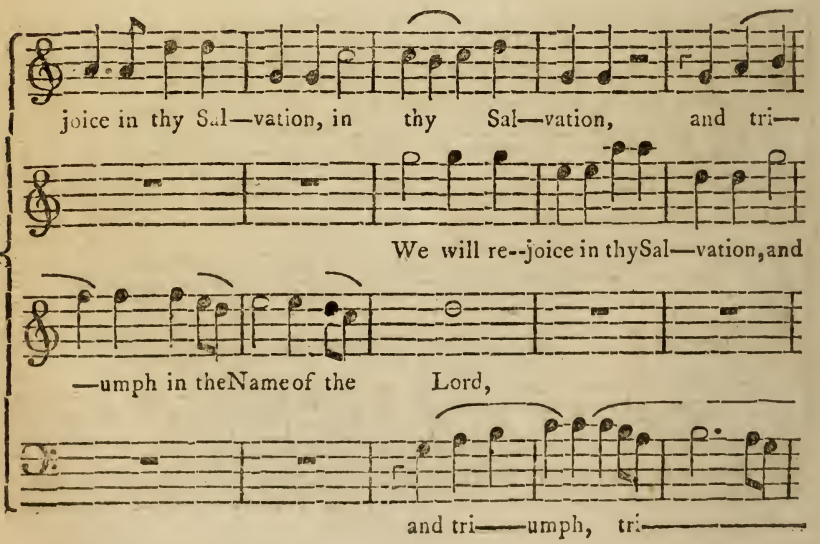

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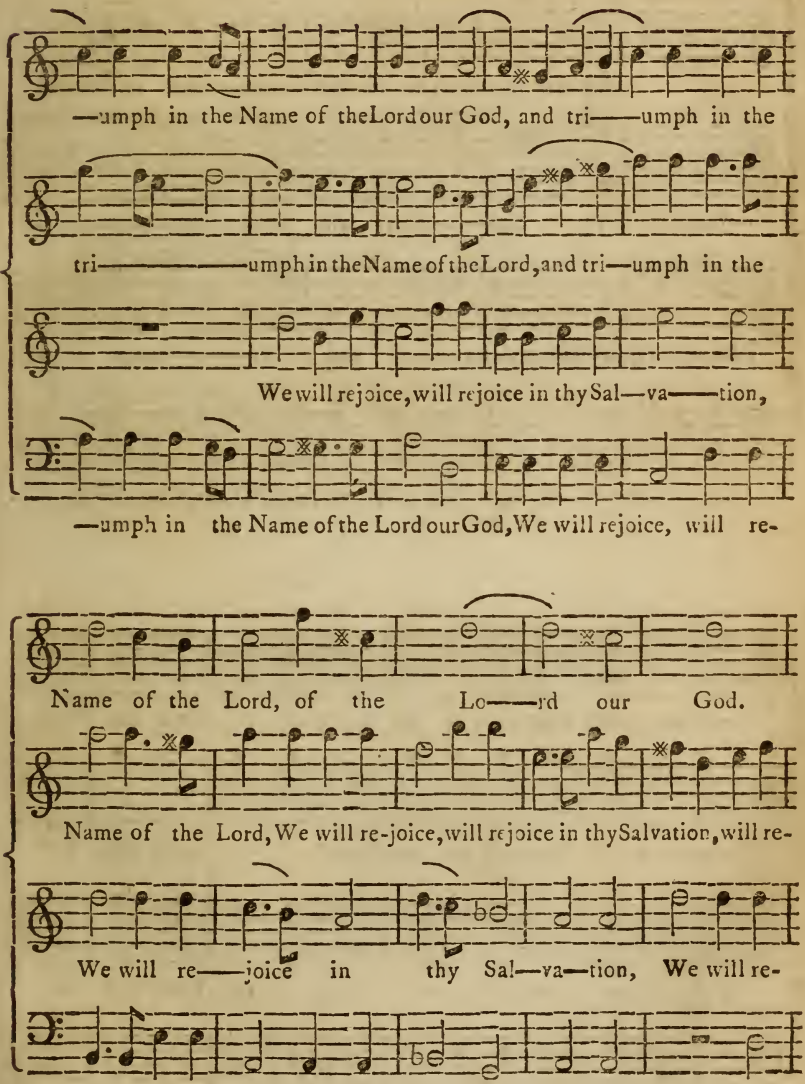

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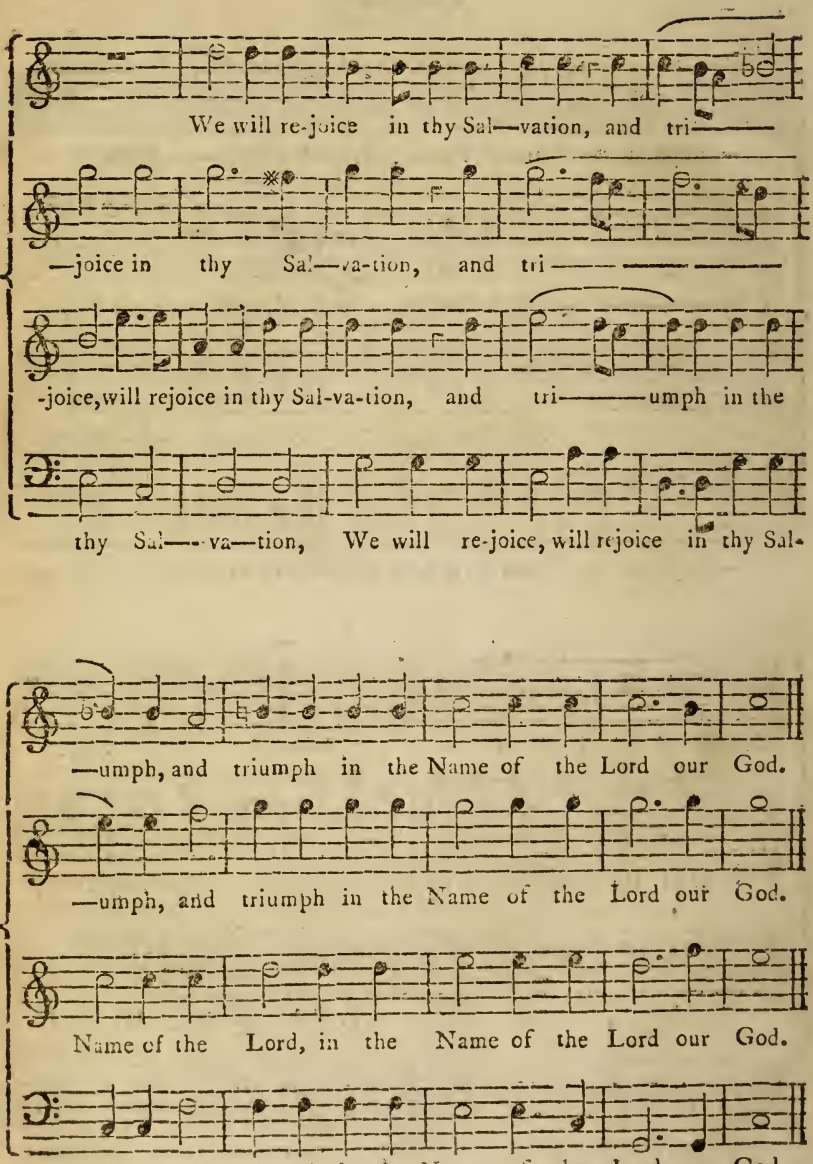

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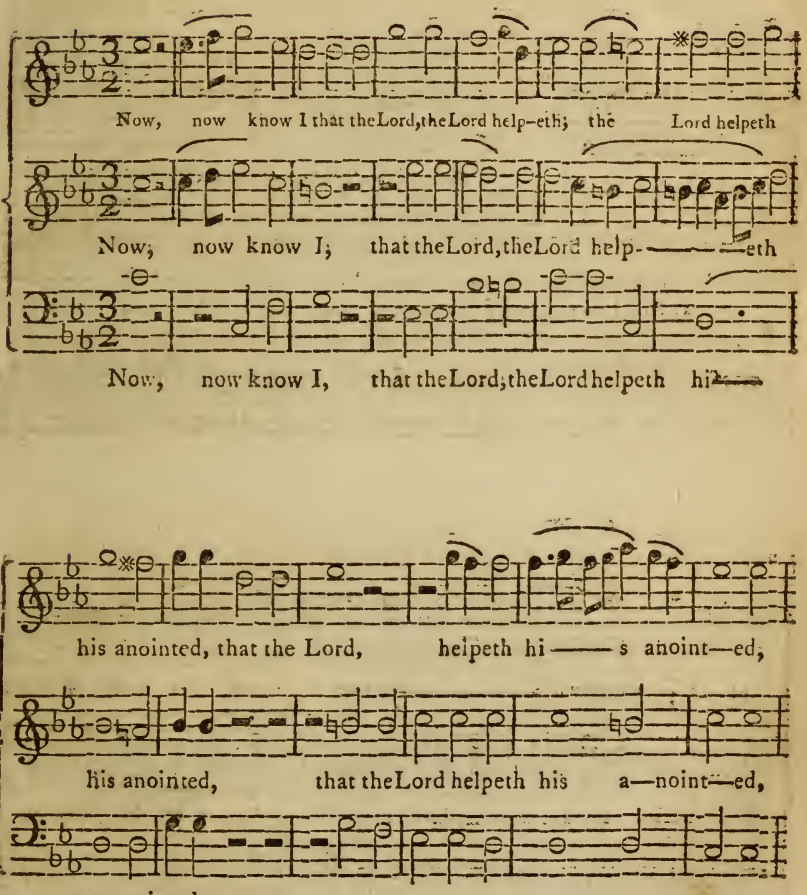
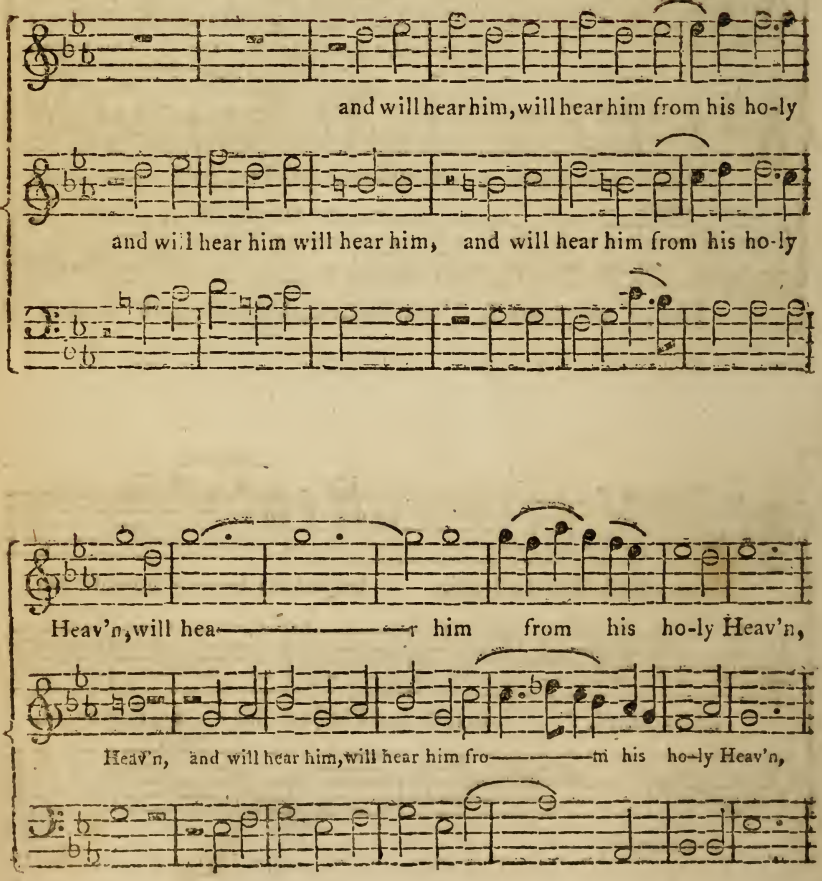

Now, now know I that the Lord, the Lord help-eth; the Lord helpeth
Now; now know I; that the Lord, the Lord help- eth
Now, now know I, that the Lord; the Lord helpeth hi
his anointed, that the Lord, helpeth hi s anoint—ed,
his anointed, that the Lord helpeth his a—noint—ed,
—s anointed,

Continued.



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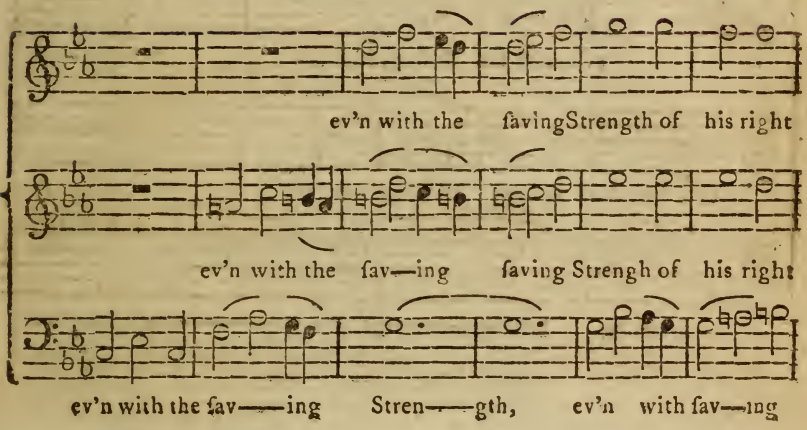
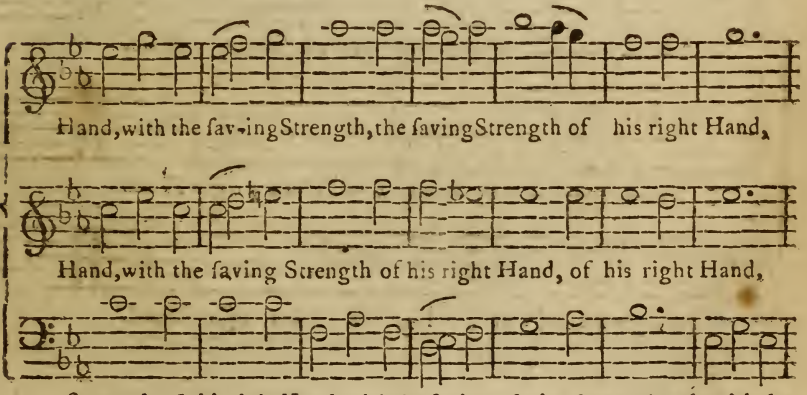
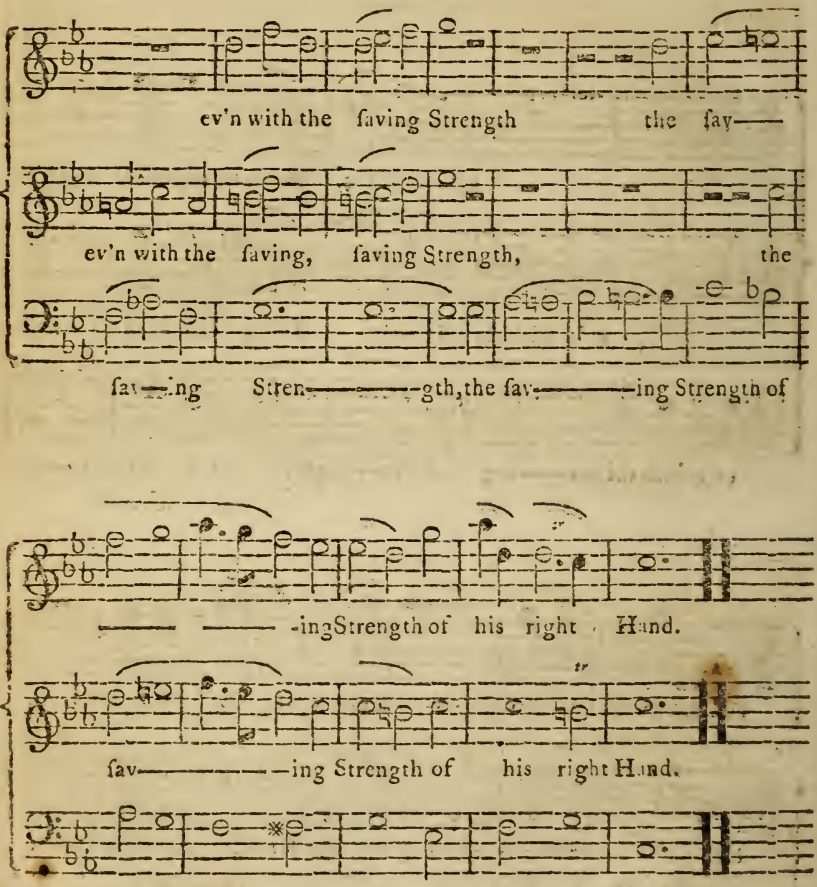
Continued.


ev'n with the saving Strength of his right
ev'n with the sav—ing saving Strengh of his right
ev'n with the sav——ing Stren——gth, ev'n with sav—ing


Hand, with the sav-ing Strength, the saving Strength of his right Hand,
Hand, with the saving Strength of his right Hand, of his right Hand,
Strength of his right Hand, with the saving, saving Strength, ev'n with the

Continued.



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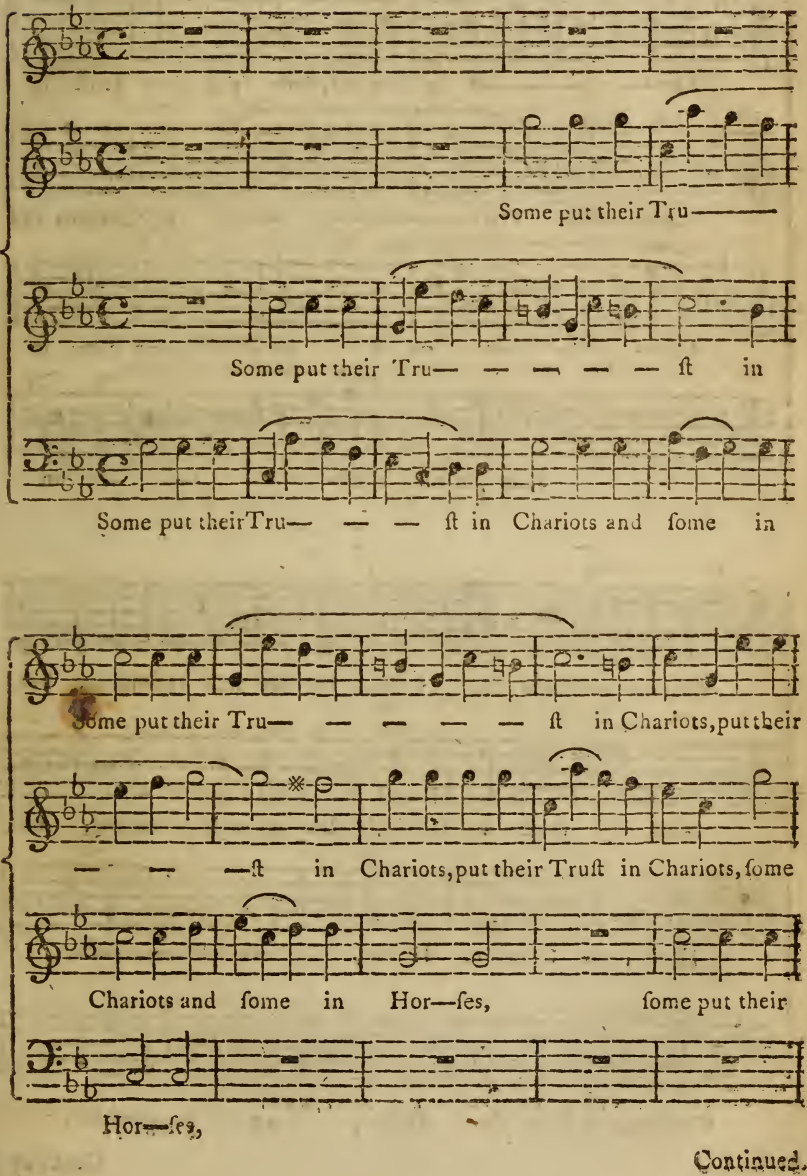
Continued.

Full Chorus. Allegro.



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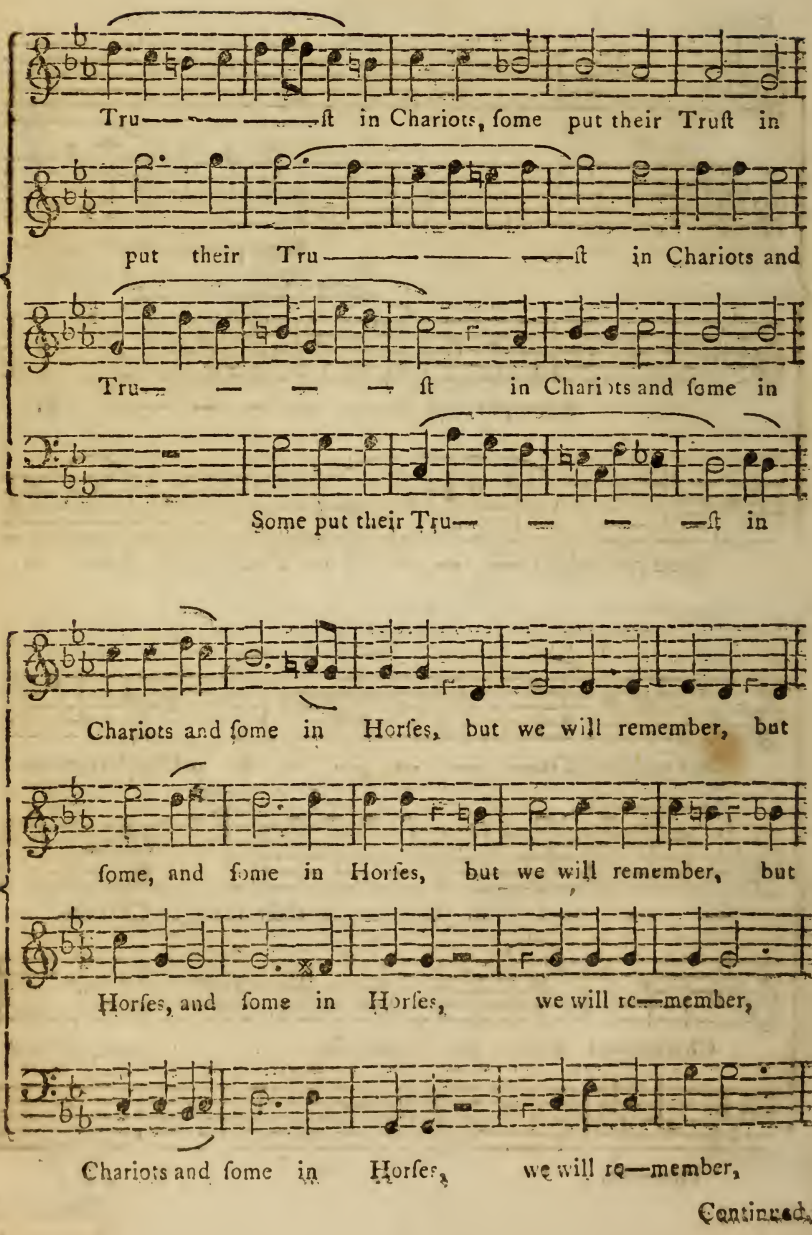

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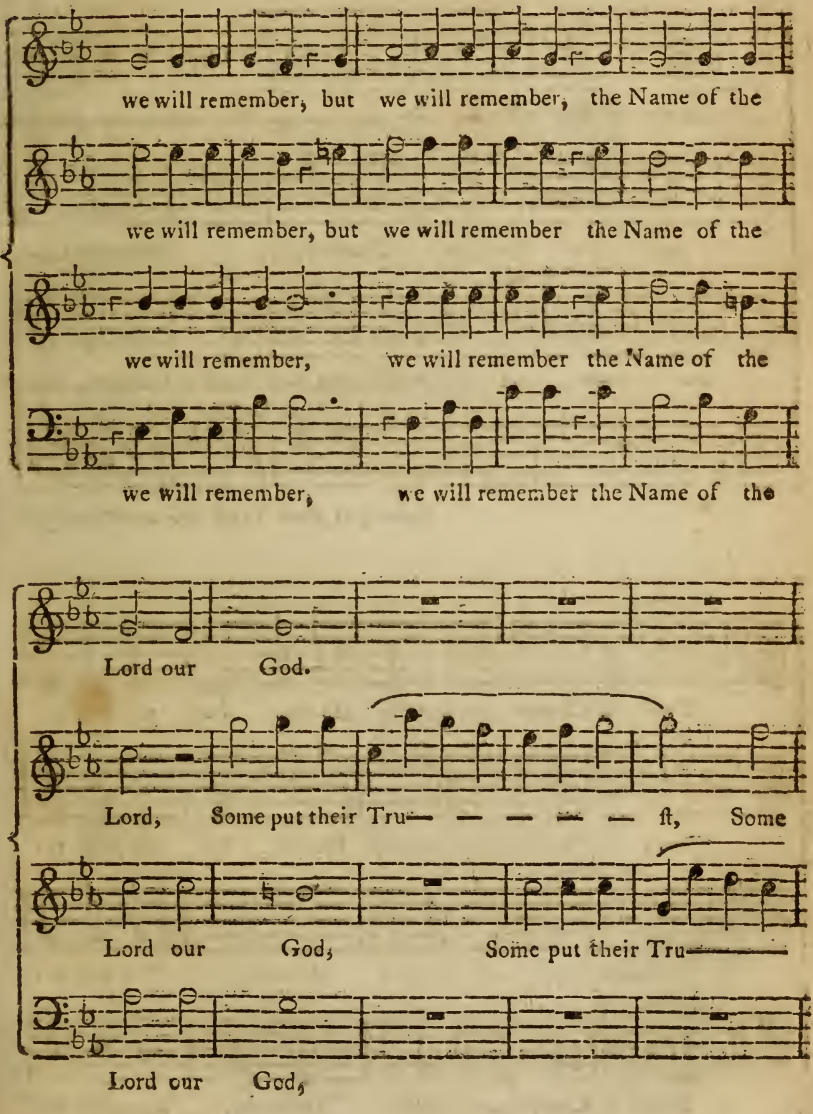

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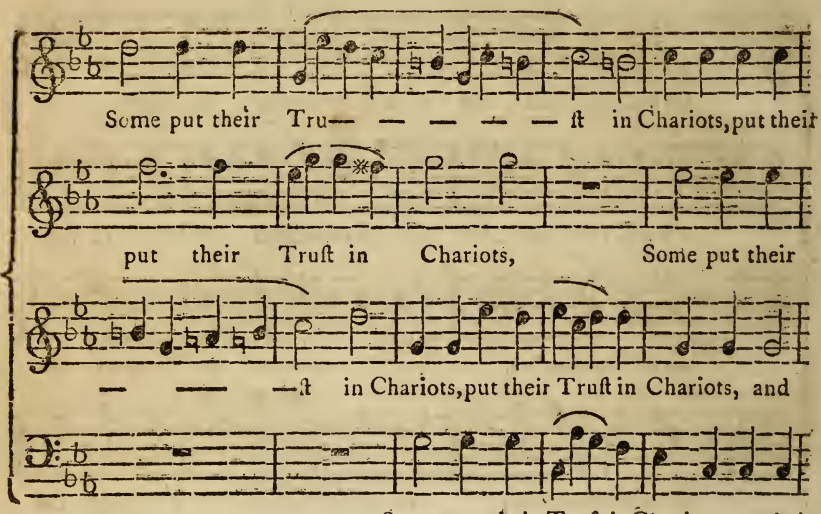

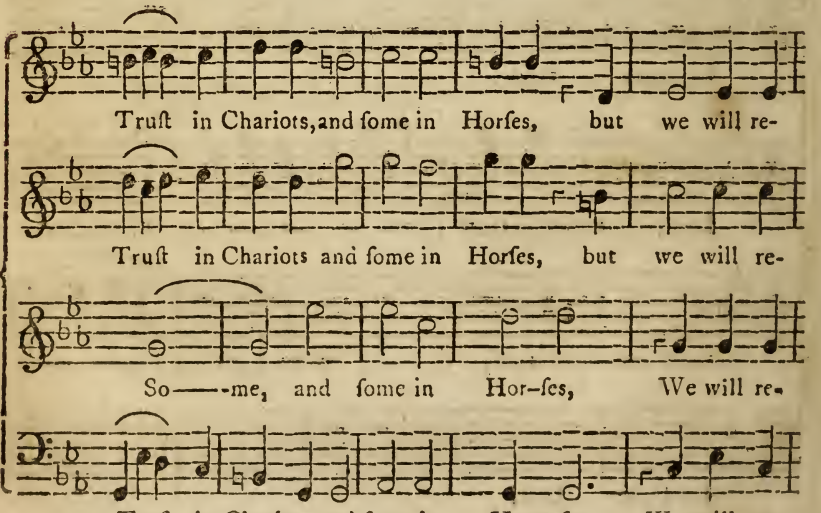

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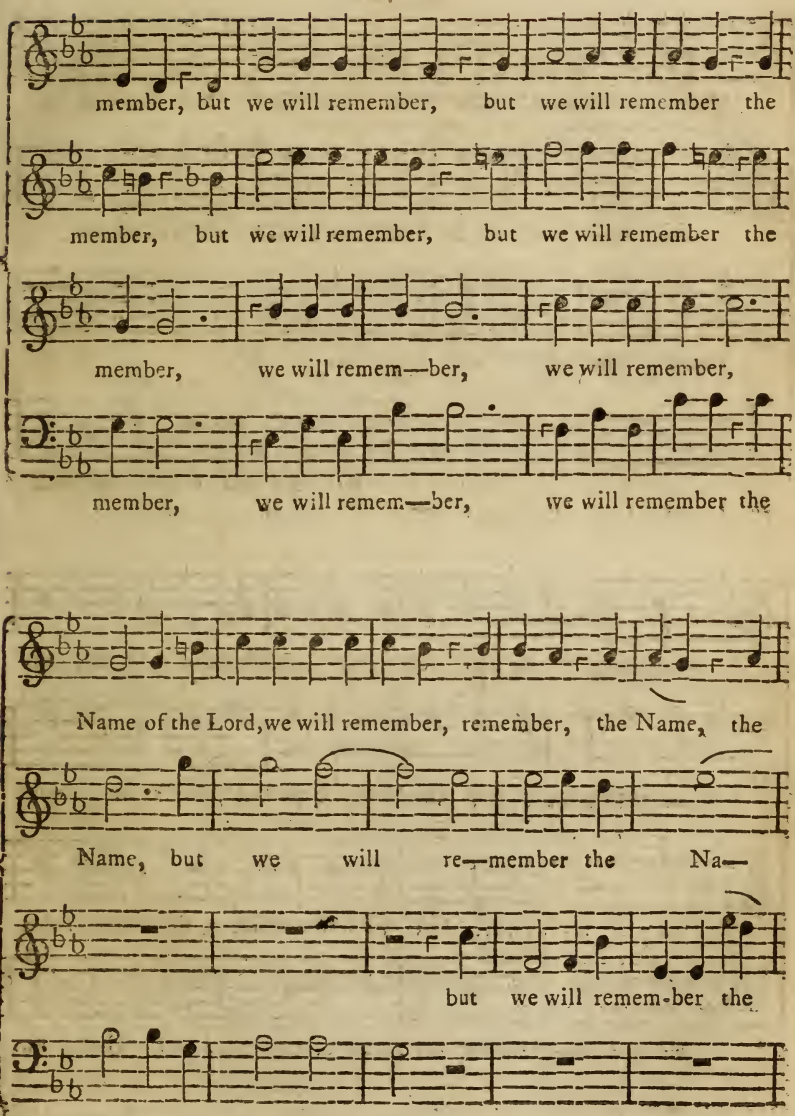
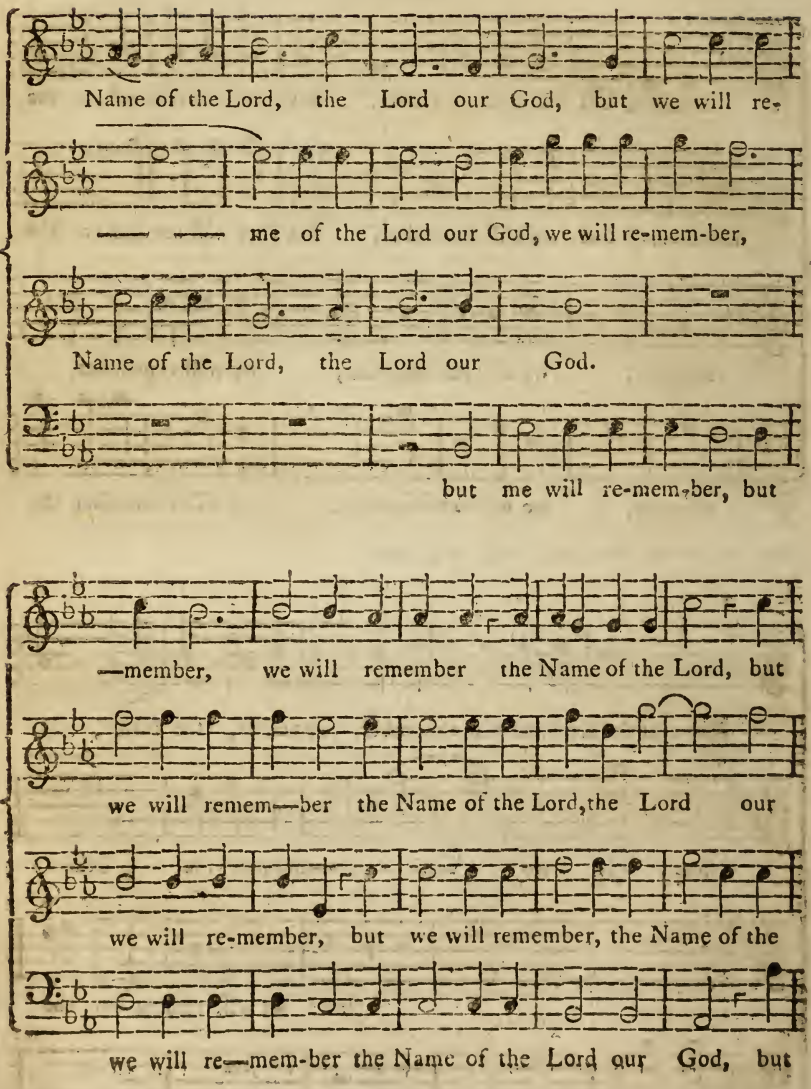

member, but we will remember, but we will remember the
member, but we will remember, but we will remember the
member, we will remem—ber, we will remember,
member, we will remem—ber, we will remember the
Name of the Lord, we will remember, remember, the Name, the
Name, but we will re—member the Na—
but we will remem-ber the
Name of the Lord our God,

Continued.



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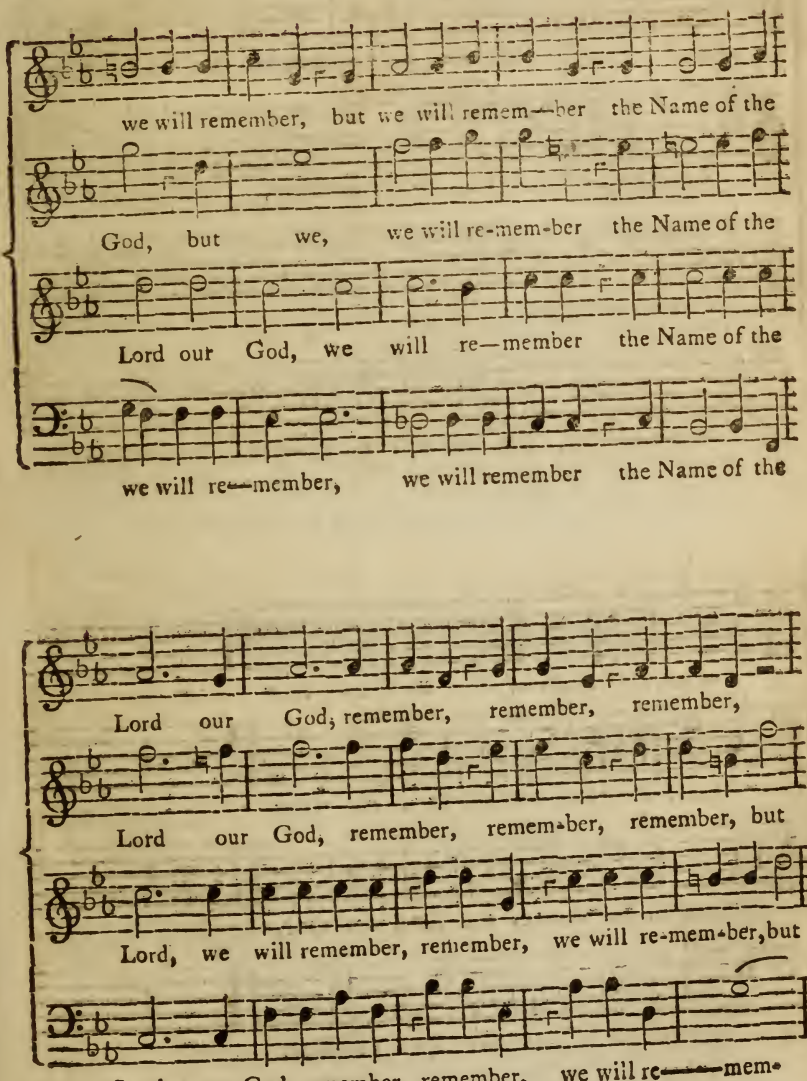
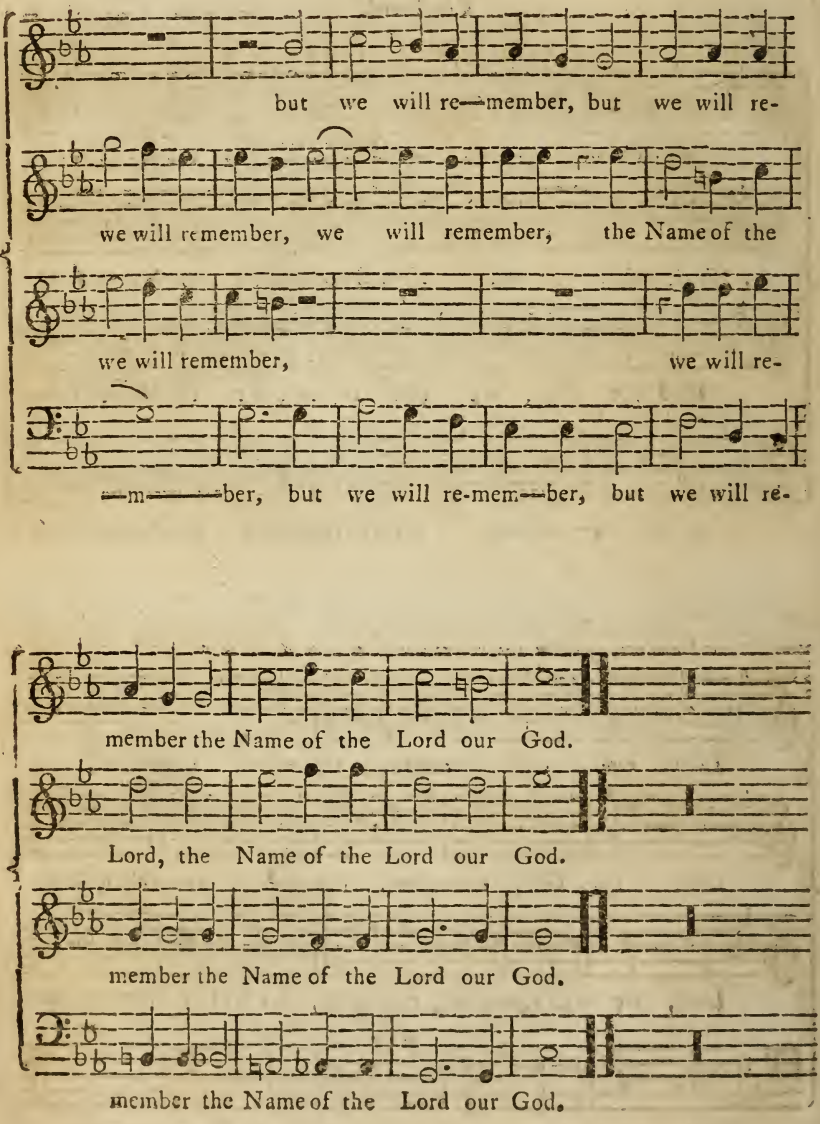
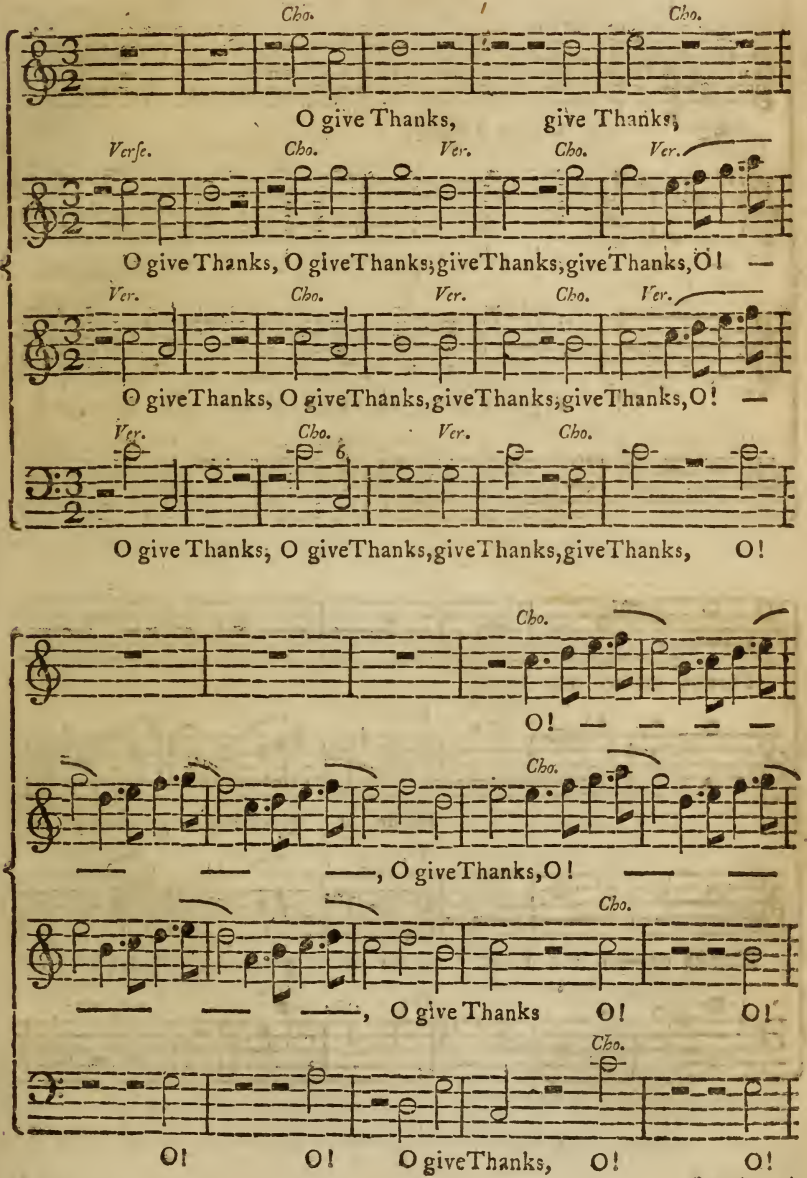

we will remember, but we will remem—ber the Name of the
God, but we, we will re-mem-ber the Name of the
Lord our God, we will re—member the Name of the
we will re—member, we will remember the Name of the
Lord our God, remember, remember, remember,
Lord our God, remember, remem-ber, remember, but
Lord, we will remember, remember, we will re-mem-ber, but
Lord our God, remember, remember, we will re——mem-

Continued.


but we will re—member, but we will re-
we will remember, we will remember, the Name of the
we will remember, we will re-
—m——ber, but we will re-mem—ber, but we will re-
member the Name of the Lord our God.
Lord, the Name of the Lord our God.
member the Name of the Lord our God.
member the Name of the Lord our God.

ANTHEM XXXV. *Taken out of the* 106*th* PSALM.



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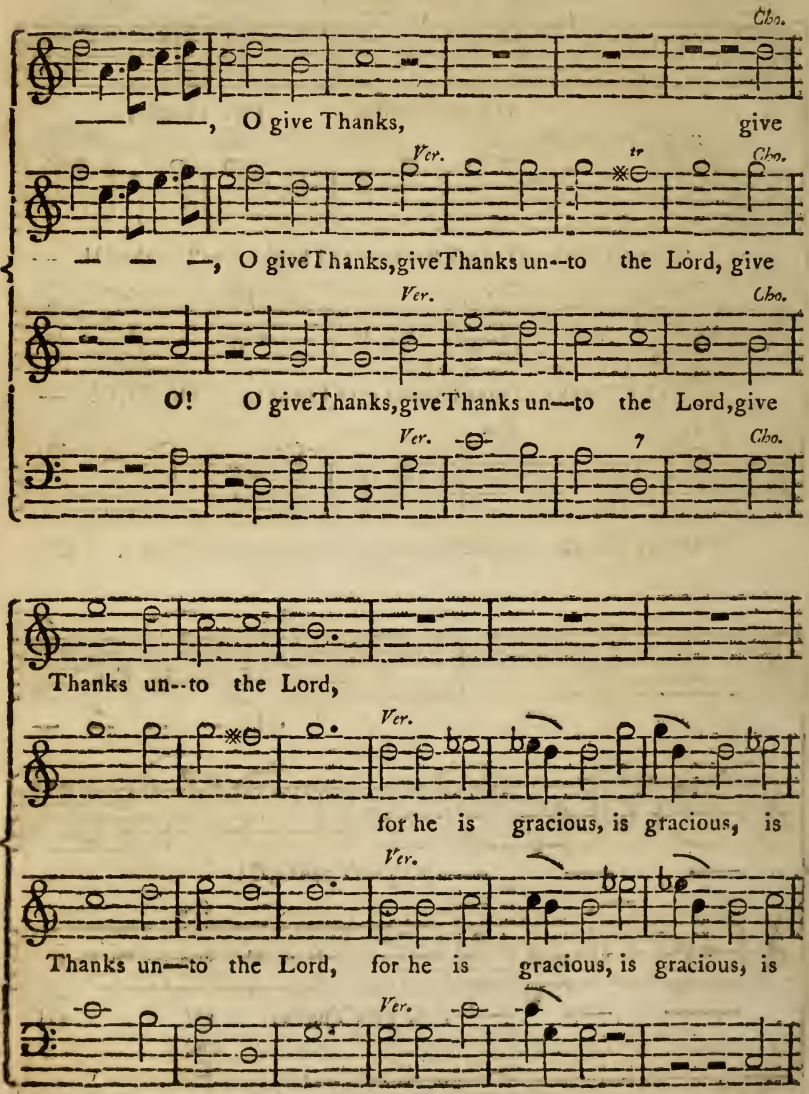

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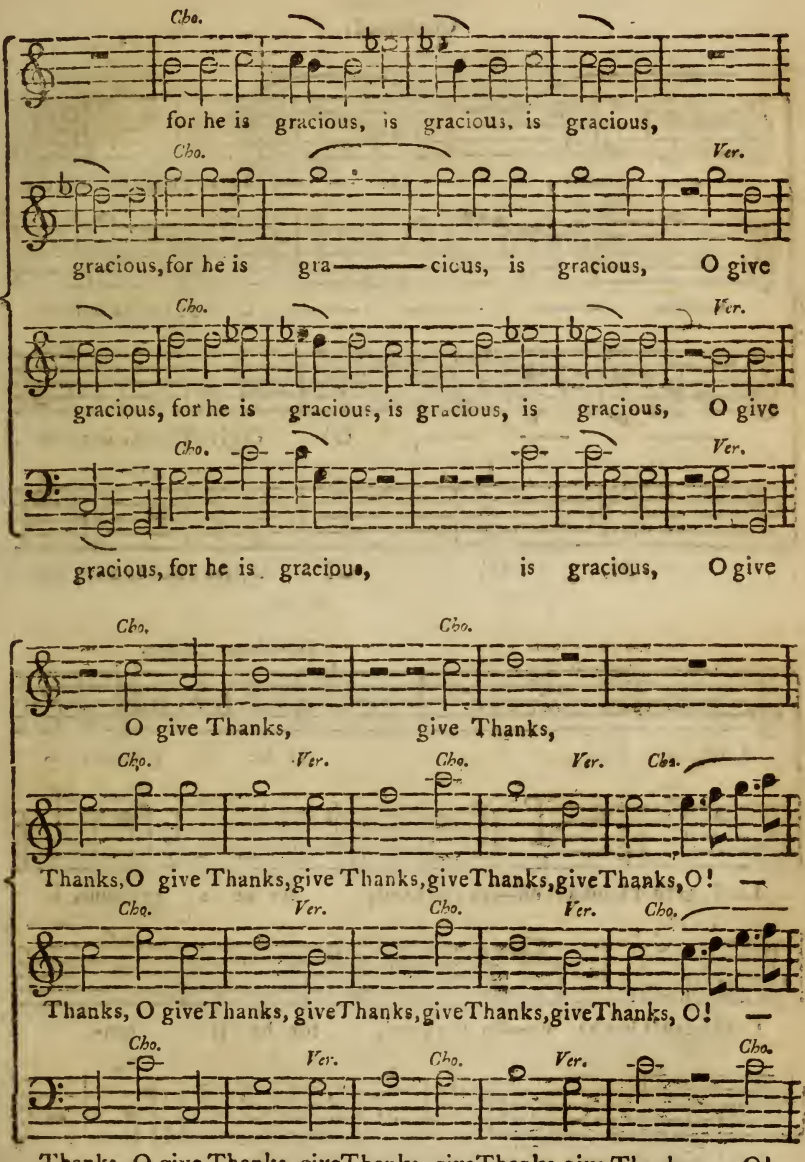

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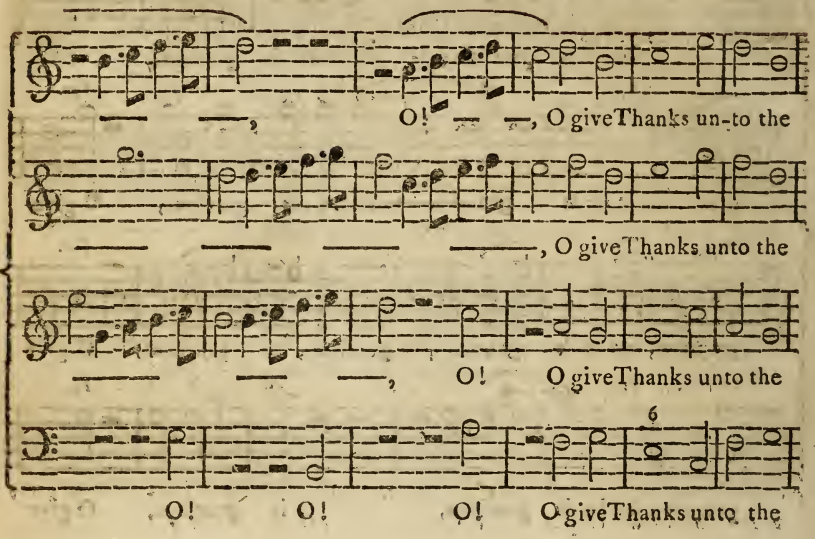

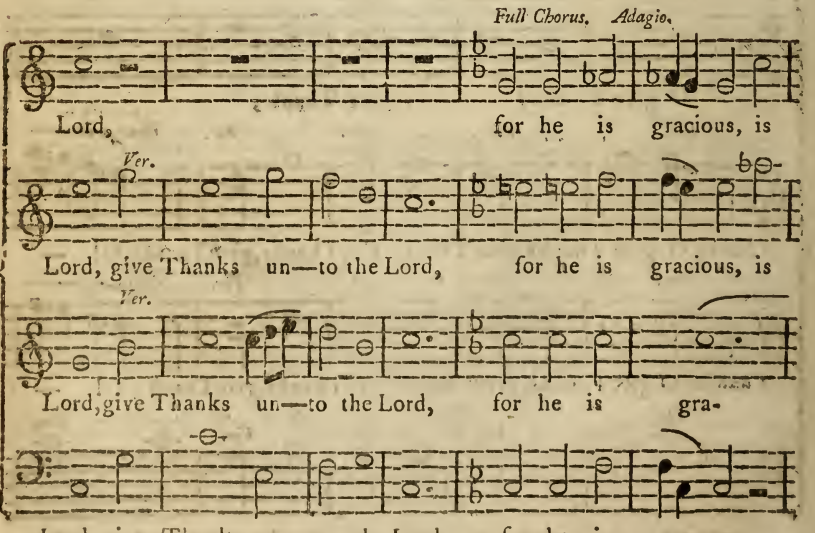

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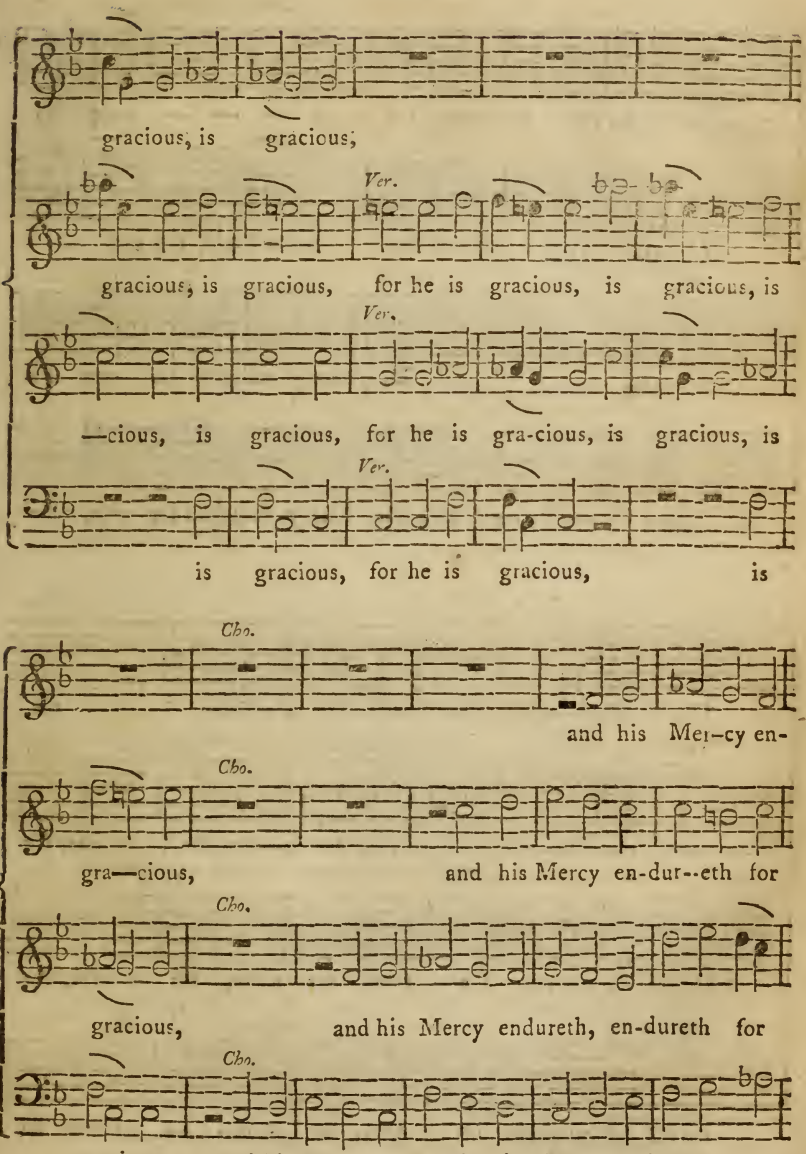
gracious, is gracious,
Ver.
gracious, is gracious, for he is gracious, is gracious, is
Ver.
—cious, is gracious, for he is gra-cious, is gracious, is
Ver.
is gracious, for he is gracious, is
Cho.
and his Mer–cy en-
Cho.
gra—cious, and his Mercy en-dur--eth for
Cho.
gracious, and his Mercy endureth, en-dureth for
Cho.
gracious, and his Mercy en-dureth, his Mercy endureth for

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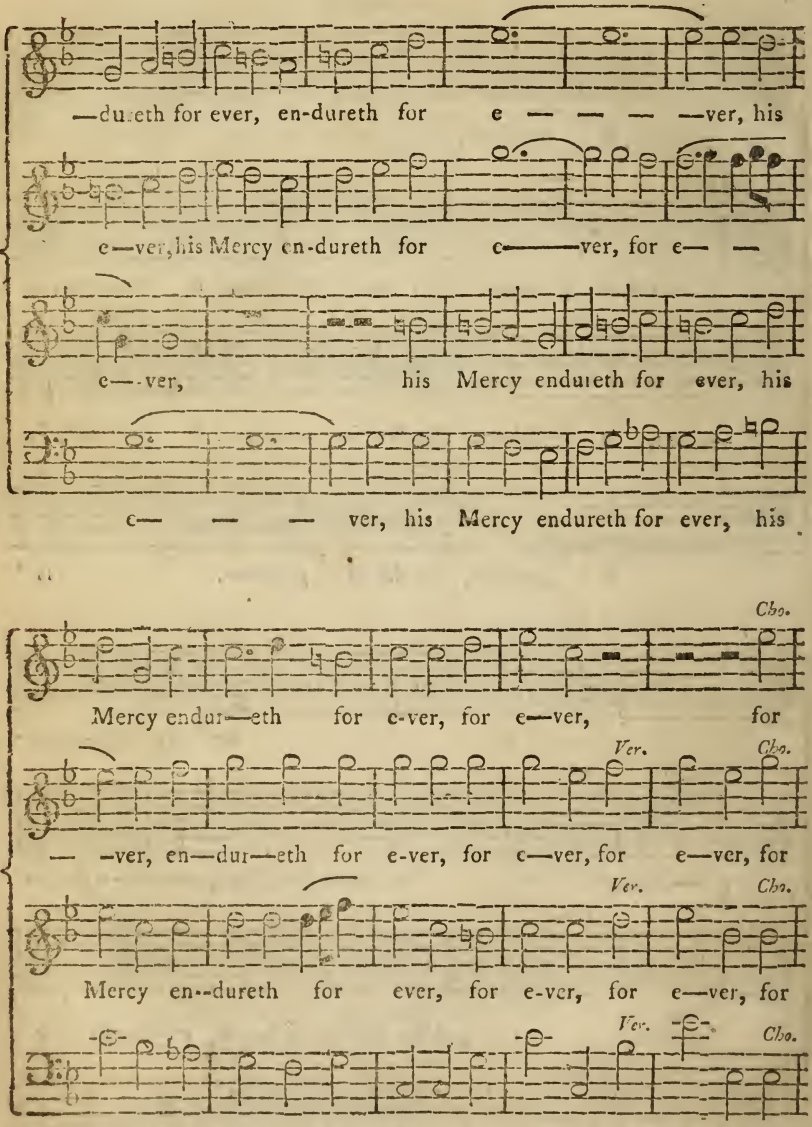

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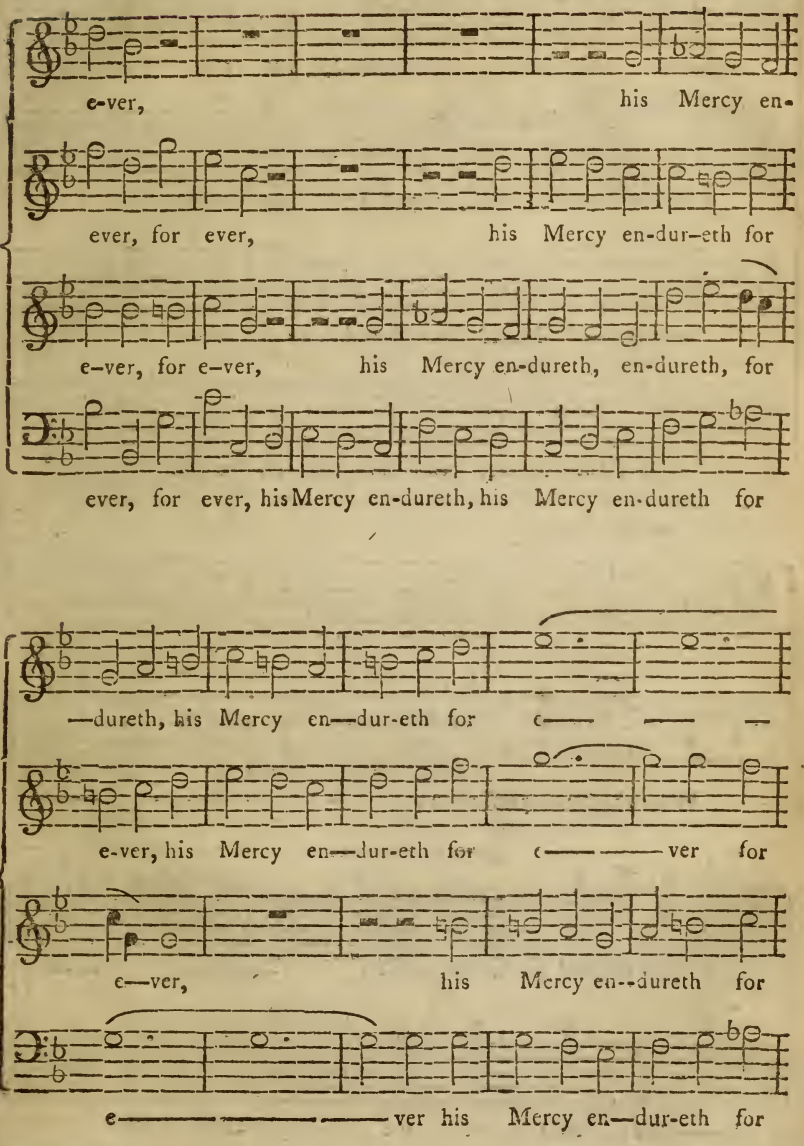
e-ver, his Mercy en-
ever, for ever, his Mercy en-dur-eth for
e-ver, for e-ver, his Mercy en-dureth, en-dureth, for
ever, for ever, his Mercy en-dureth, his Mercy en-dureth for
—dureth, his Mercy en—dur-eth for e——
e-ver, his Mercy en—dur-eth for e———ver for
e—ver, his Mercy en--dureth for
e———ver his Mercy en—dur-eth for

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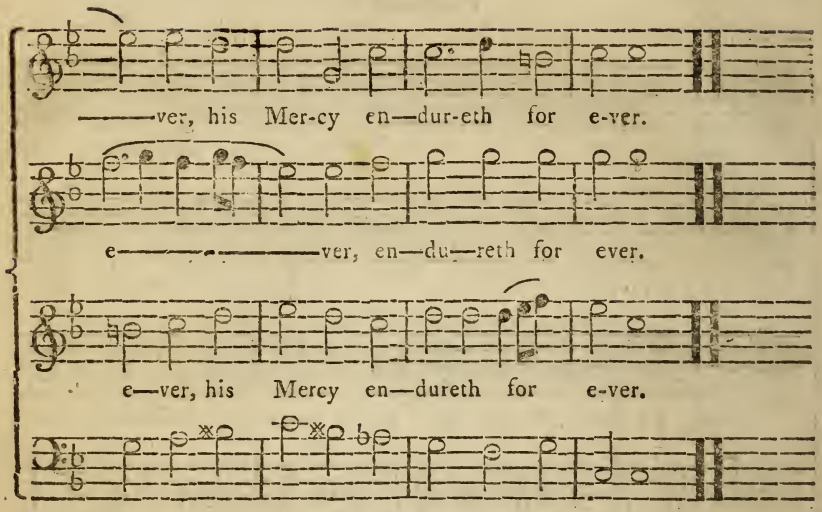
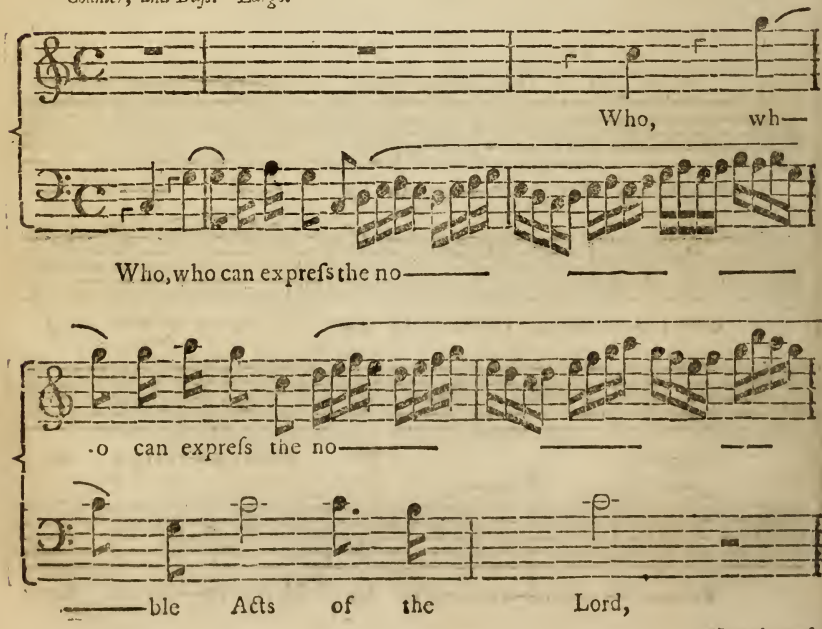


Counter, and Baſs. Largo.



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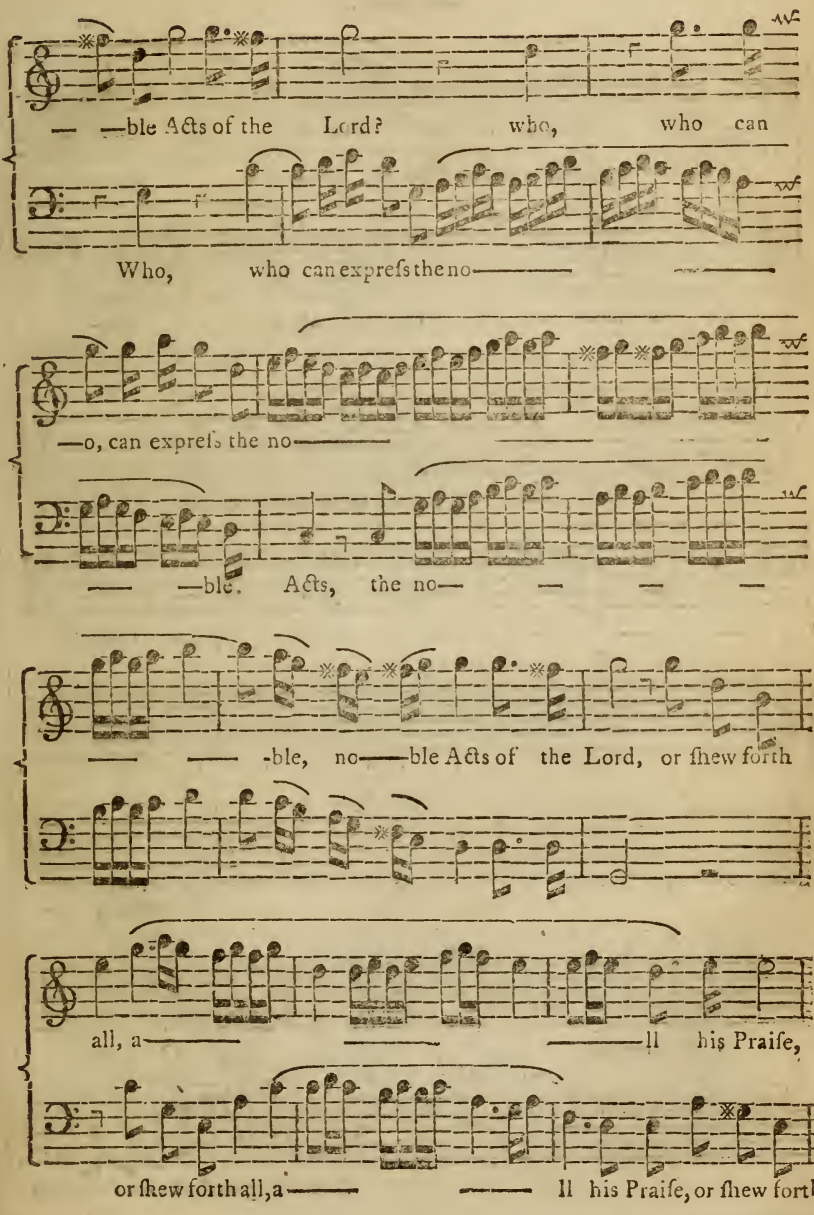

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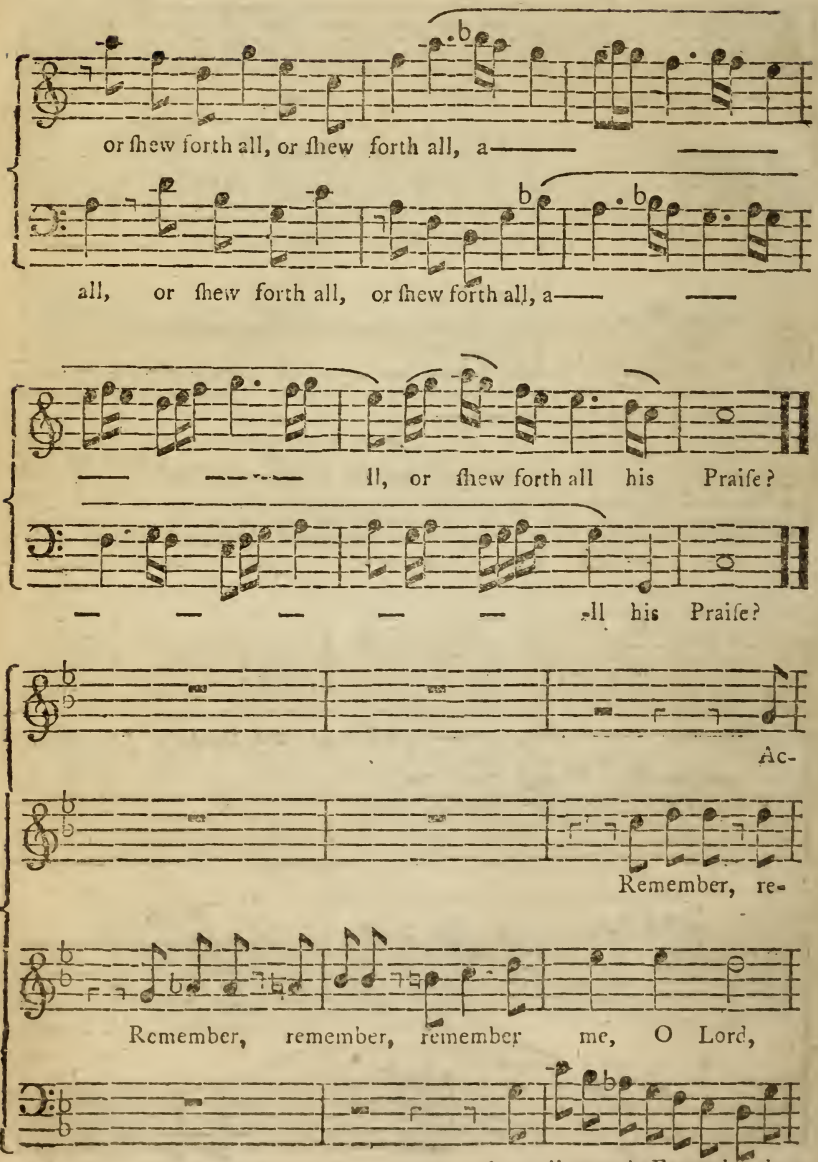

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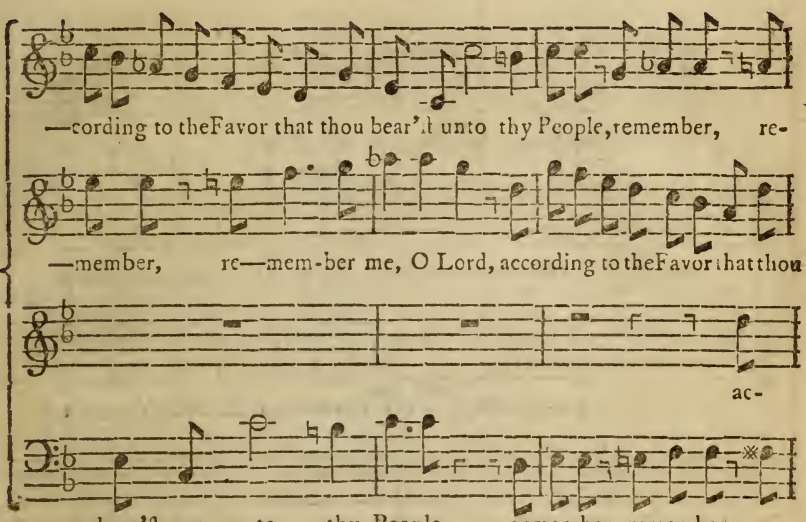

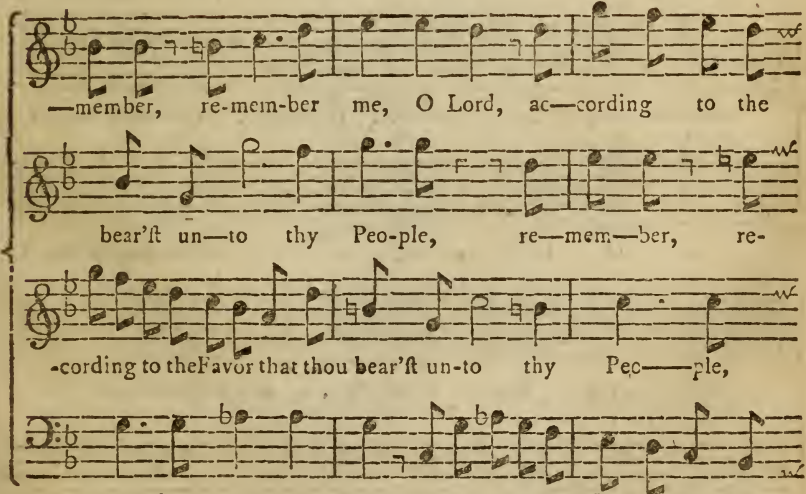

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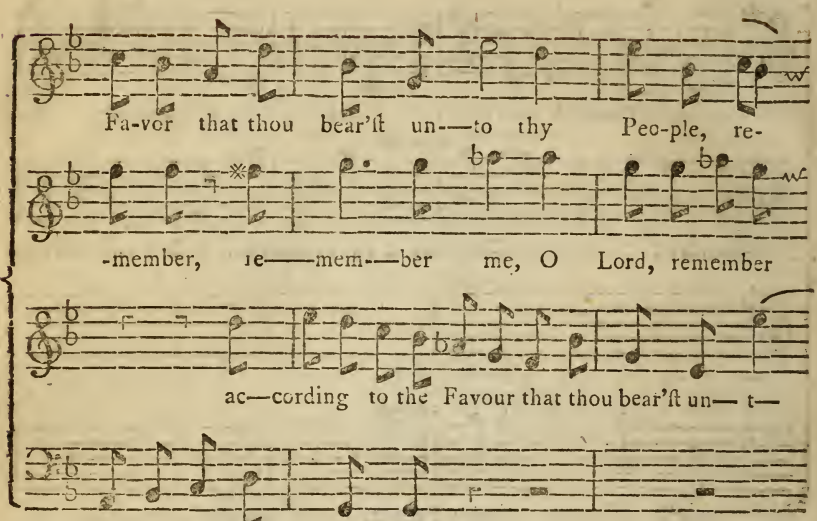

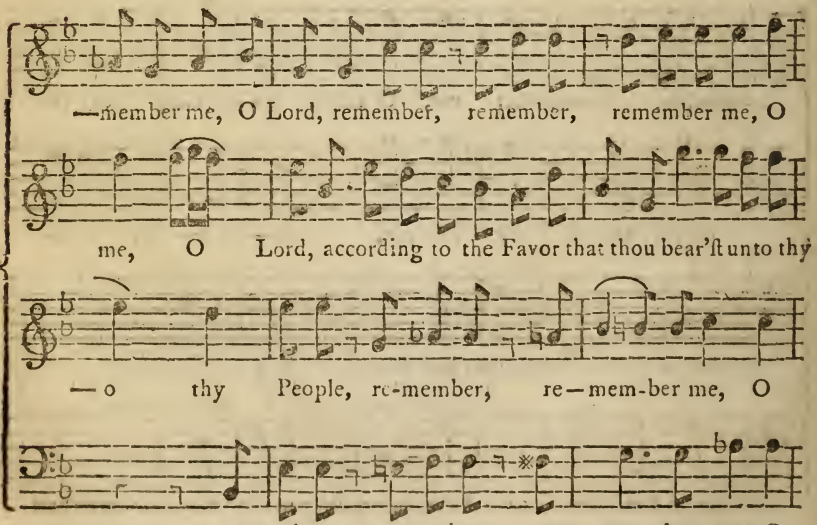

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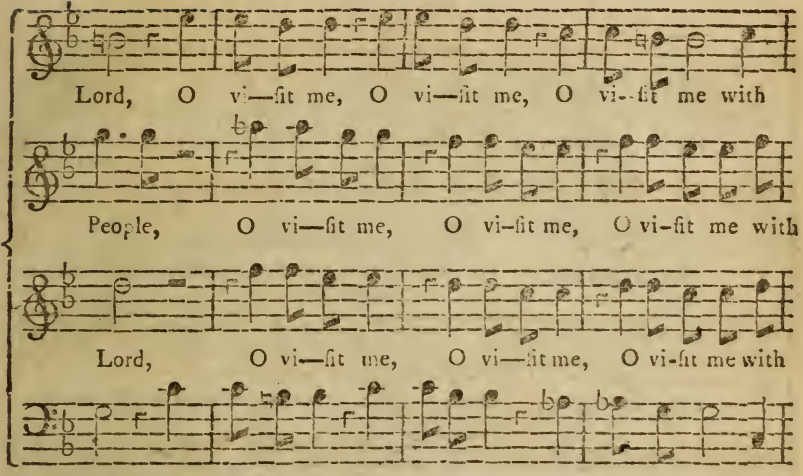
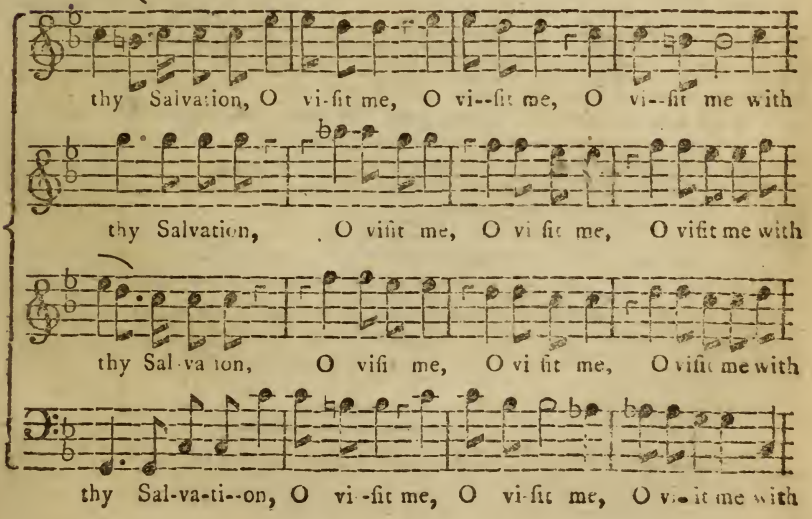

Lord, O vi—fit me, O vi—fit me, O vi--fit me with
People, O vi—fit me, O vi—fit me, O vi-fit me with
Lord, O vi—fit me, O vi—fit me, O vi-fit me with
Lord, O vi--fit me, O vifit me, O vi—fit me with


thy Salvation, O vi-fit me, O vi--fit me, O vi--fit me with
thy Salvation, O vifit me, O vi fit me, O vifit me with
thy Sal-va ion, O vifi me, O vi fit me, O vifit me with
thy Sal-va-ti--on, O vi-fit me, O vi-fit me, O vi-it me with

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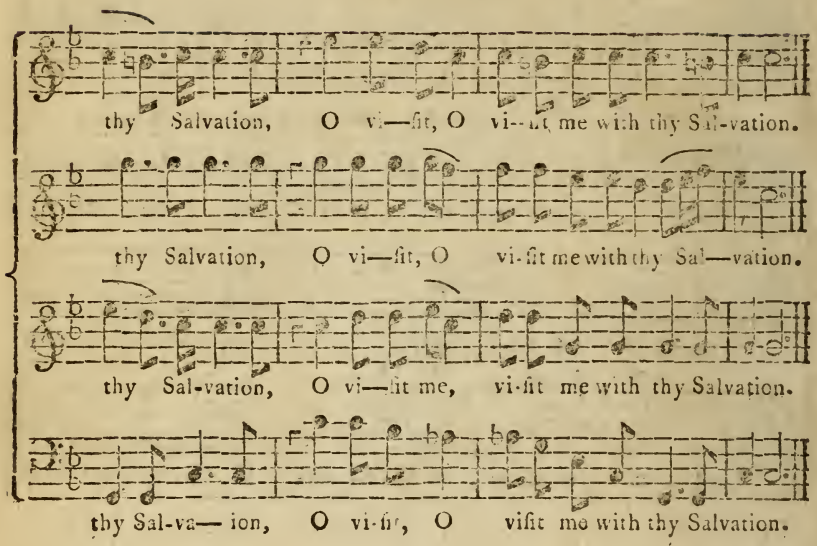
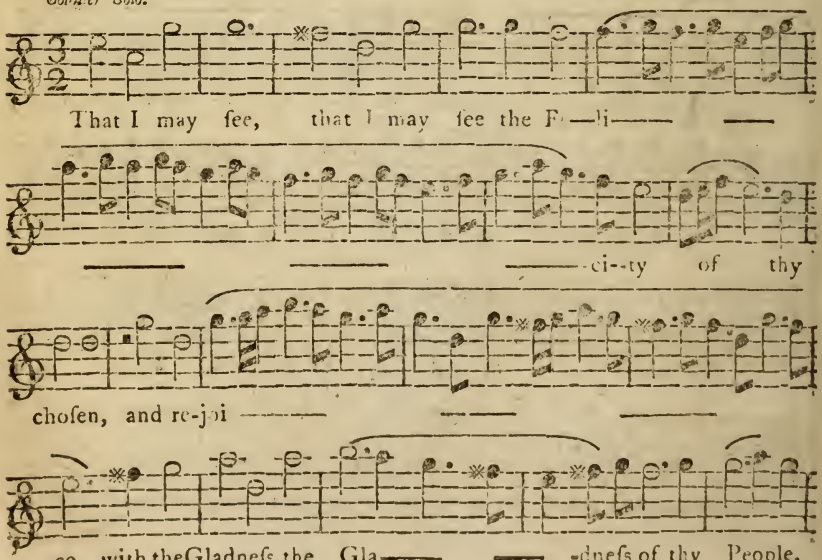


Counter Solo.



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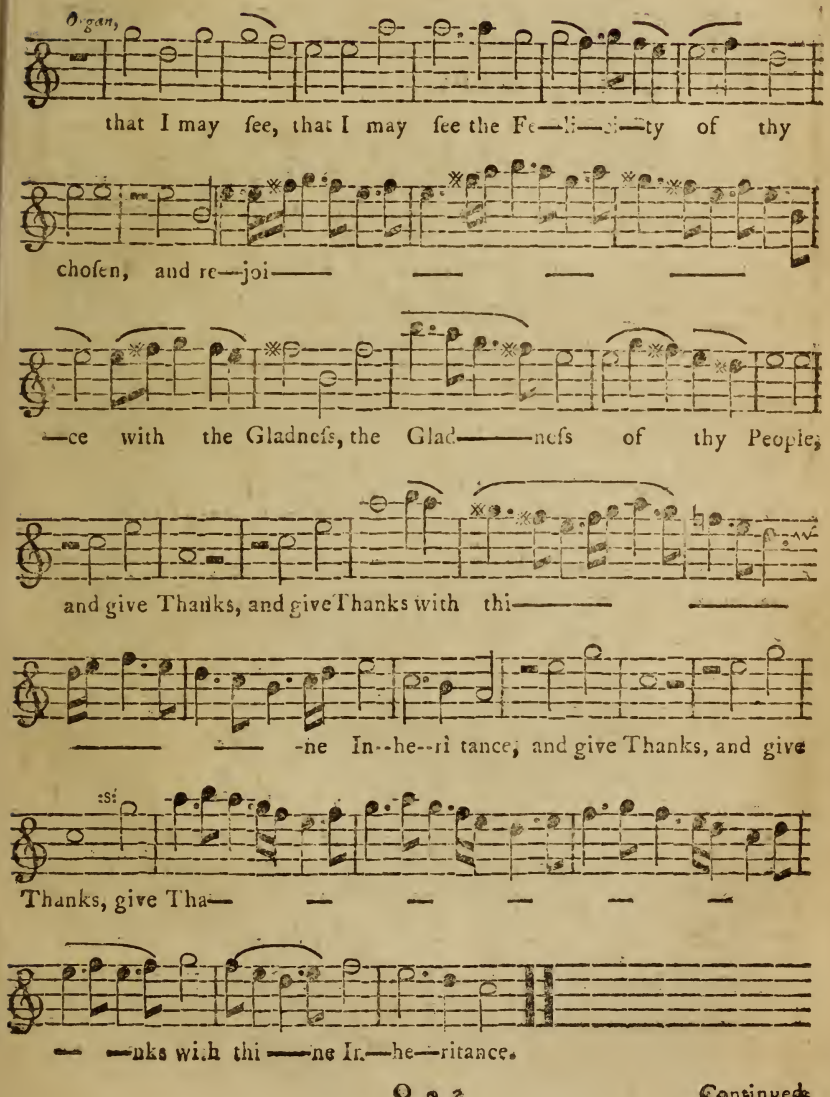
Organ,
that I may ſee, that I may ſee the Fe—li—ci—ty of thy
choſen, and re—joi——
—ce with the Gladneſs, the Glad———neſs of thy People;
and give Thanks, and give Thanks with thi———
———
———
-ne In--he--ri tance, and give Thanks, and give
Thanks, give Tha—
—nks with thi——ne In—he—ritance.

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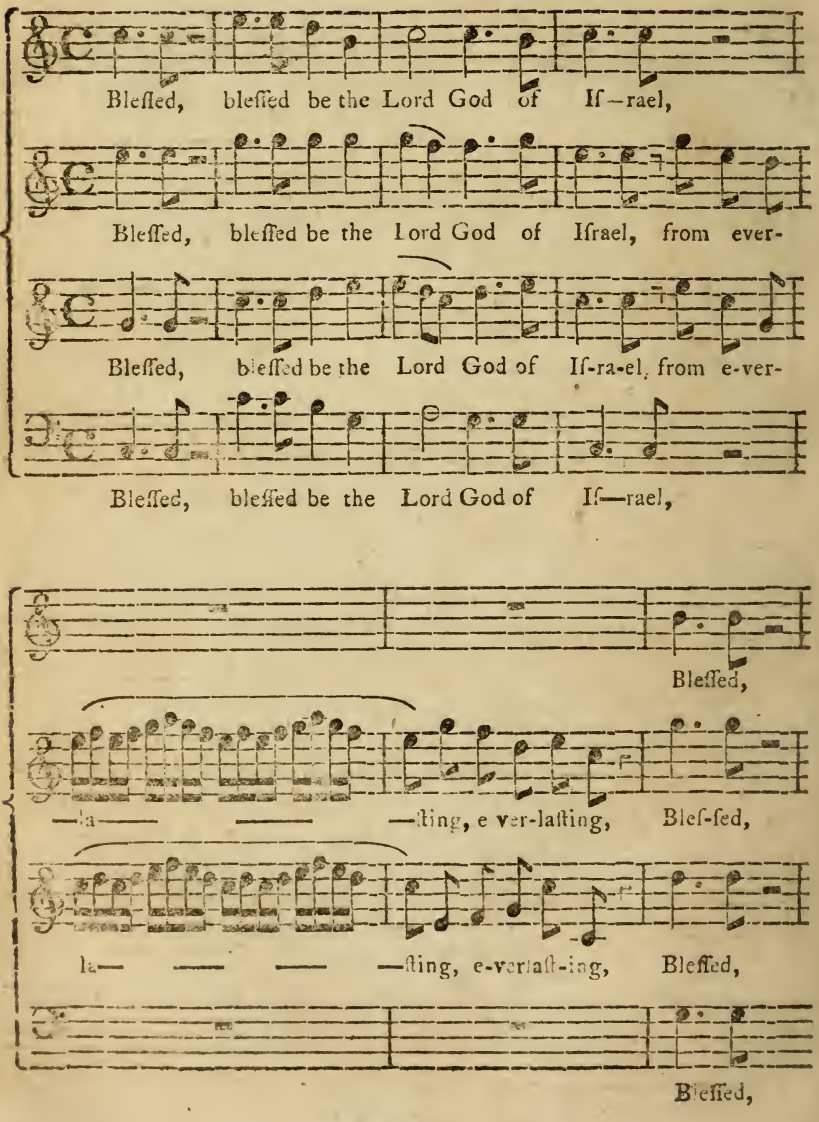
A. 4 Voc.



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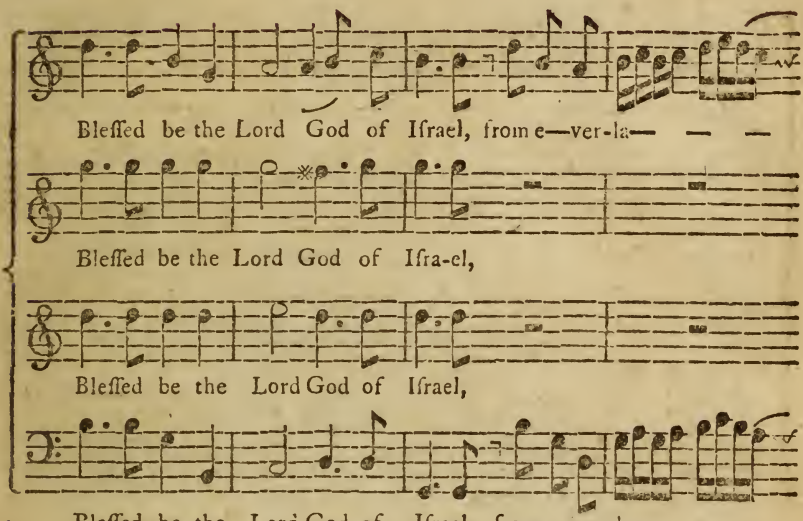

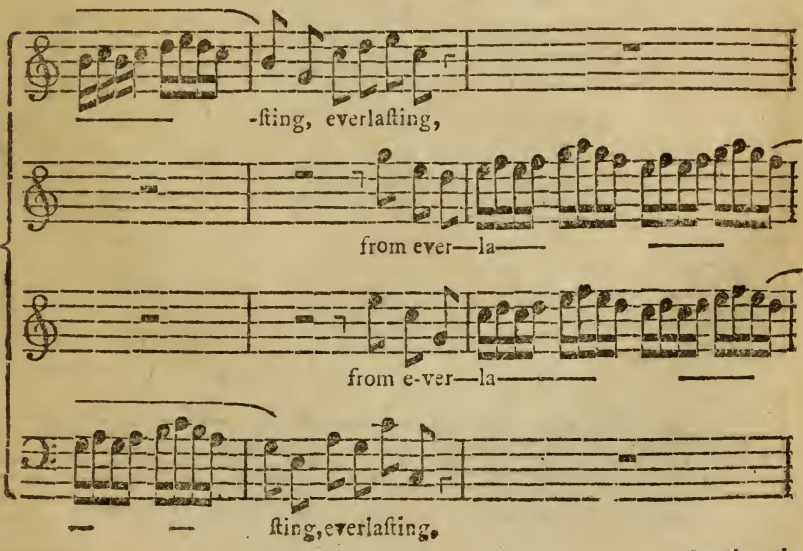

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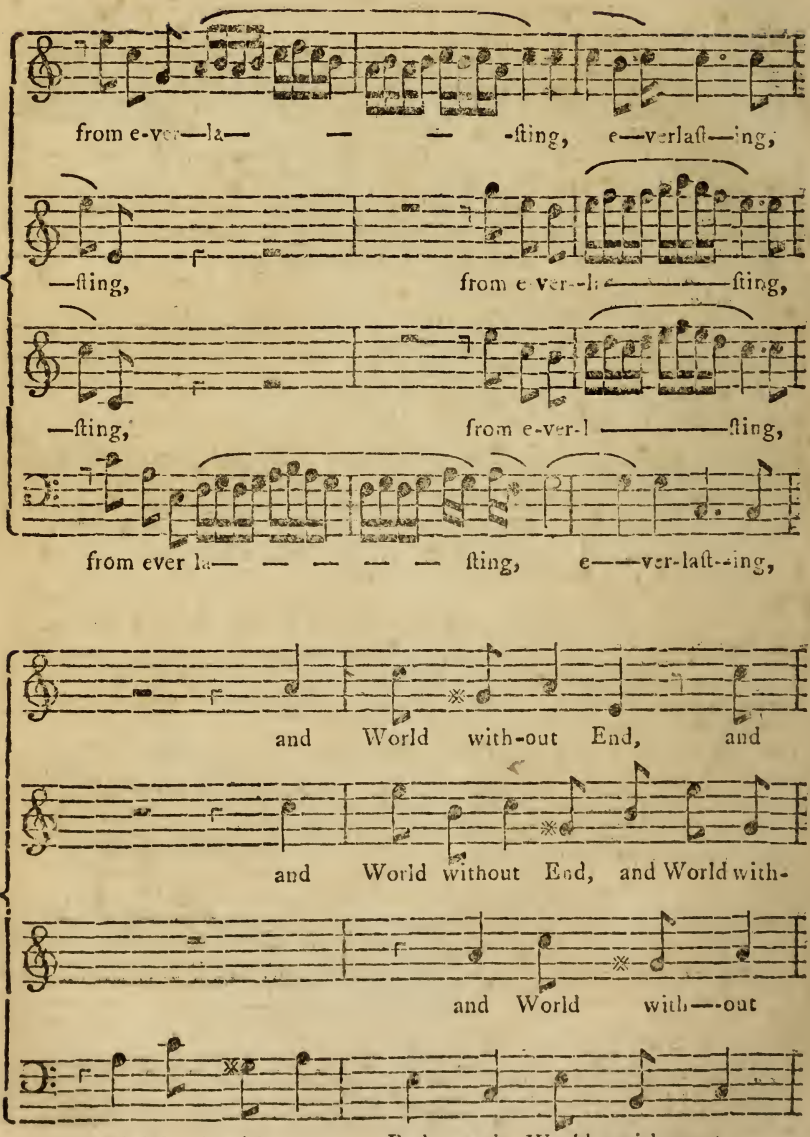

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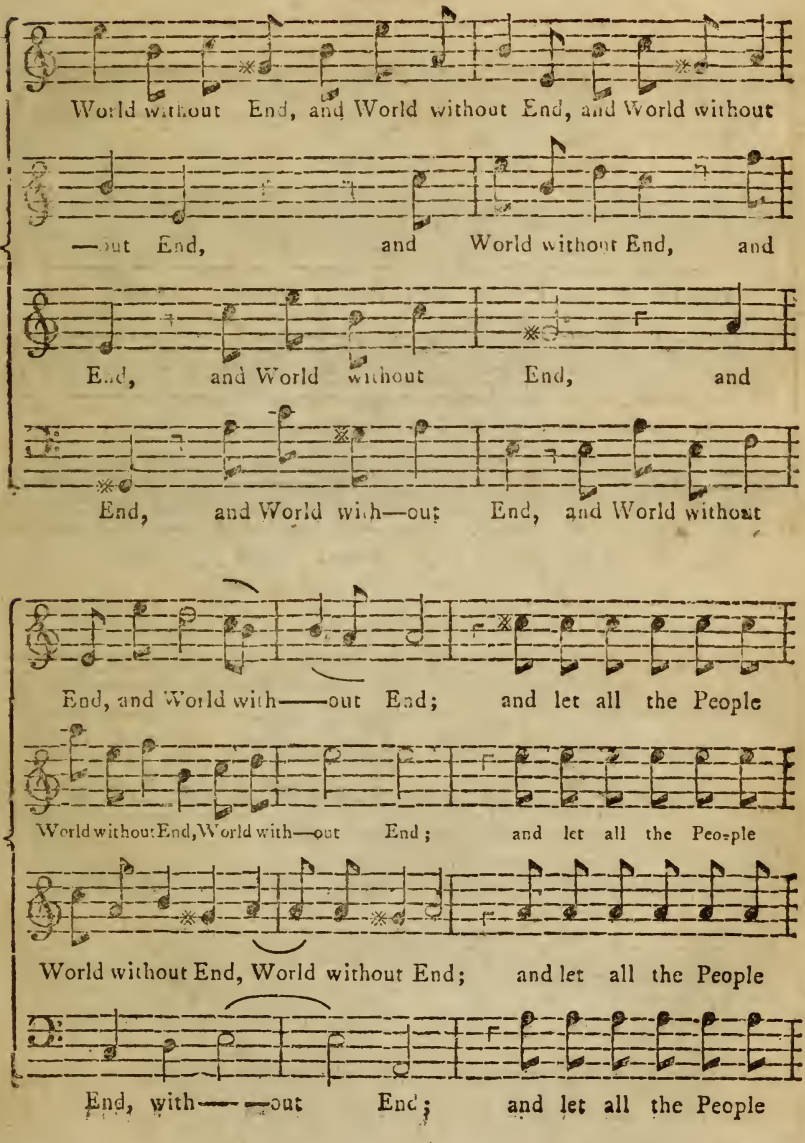

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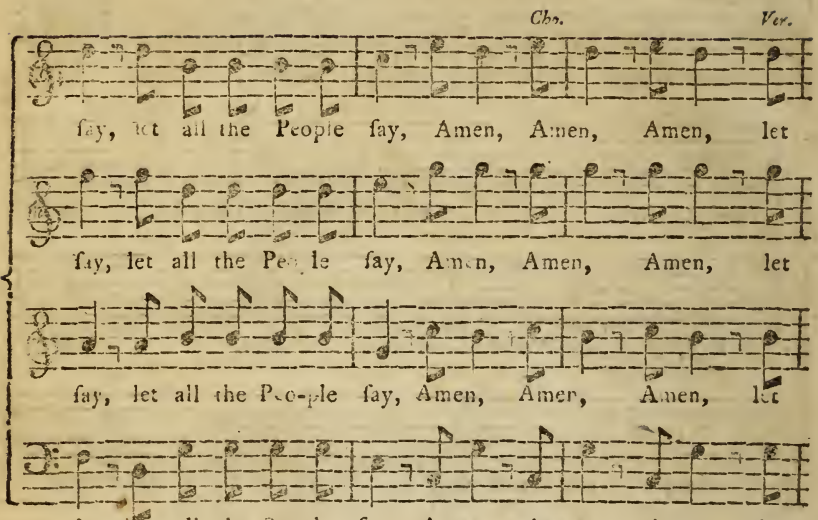

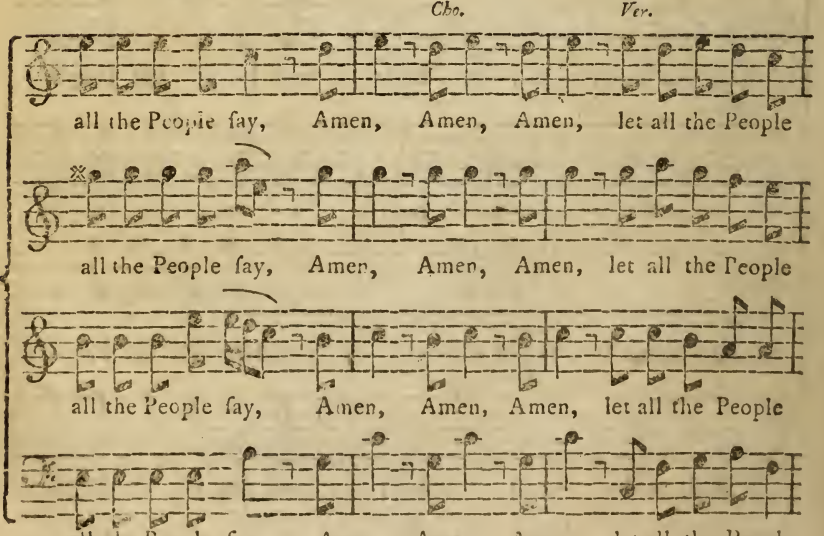

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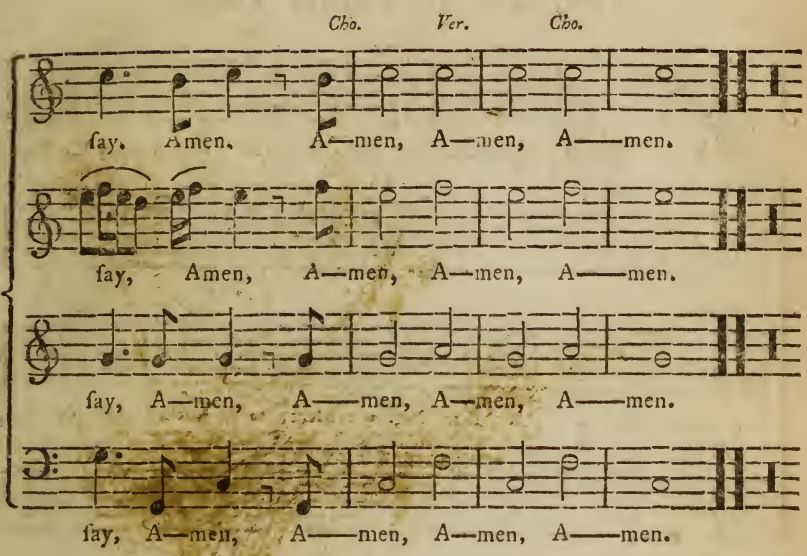


The End of the ANTHEMS.

GLORIA PATRIS.

Common Metre of 8 and 6.

To Father, Son, and Holy Ghoſt, the God whom we adore:
Be Glory, as it was, is now, and ſhall be evermore.

Metre of 8 and 8.

To Father, Son, and Holy Ghoſt, all Praiſe and Glory be therefore:
As in beginning was, is now, and ſo ſhall be for evermore.

As Pſalm 25, &c.

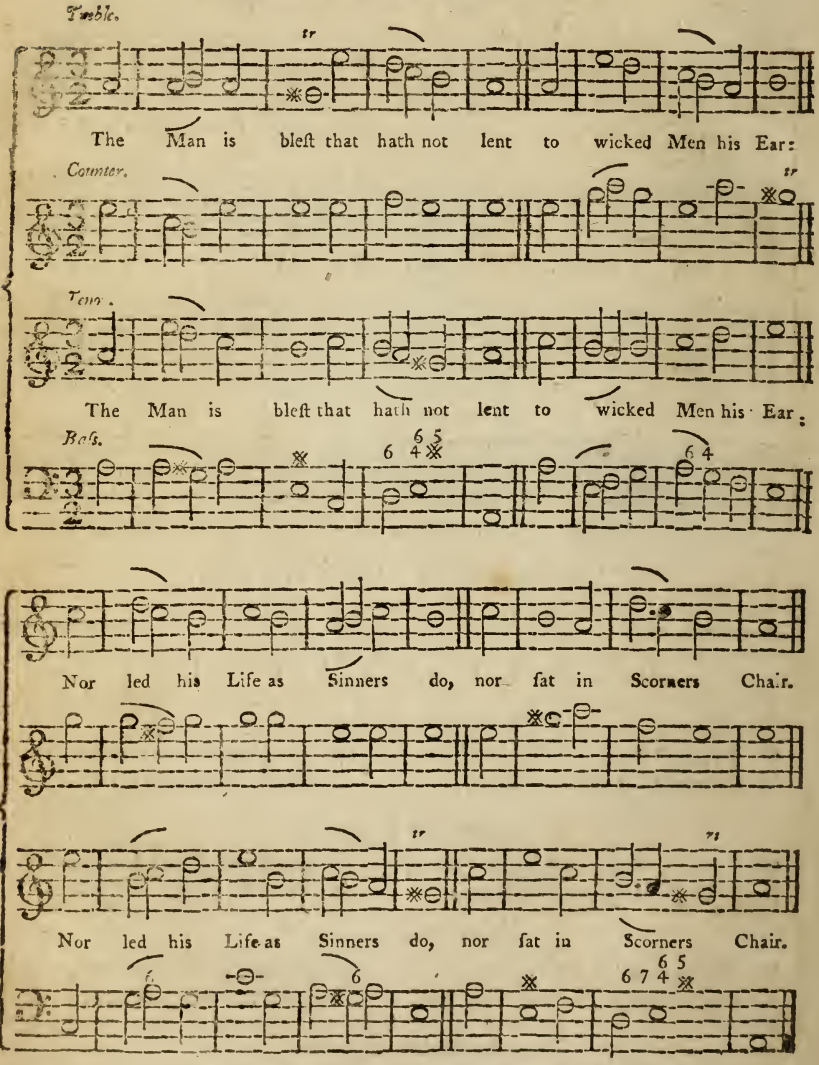
To Father and the Son, and Holy Ghoſt therefore,
And Sp'rit be Praiſe as firſt began, henceforth for evermore.

As Pſalm 104, &c.

To Father, Son, Sp'rit, all Praiſe be addreſt,
By Angels and Saints of ev'ry Degree;
To God in three Perſons, one God ever bleſt,
As it hath been, now is, and ever ſhall be.

PSALM-TUNES *for the Old and New Verſions.*

PSALM I. Crowle Tune.

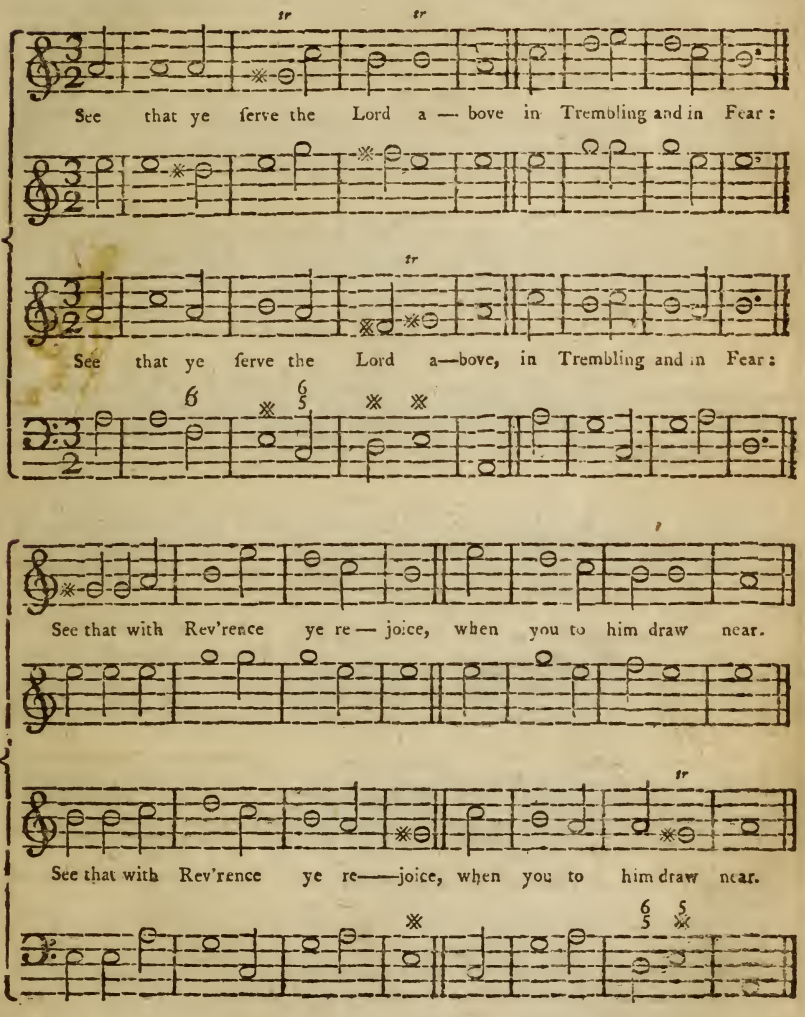


2. But in the Law of God the Lord doth ſet his whole Delight,
And in the ſame doth exerciſe himſelf both Day and Night.

3. He ſhall be like a Tree that is planted the Rivers nigh;
Which in due Seaſon bringeth forth its Fruit abundantly:

4. Whoſe Leaf ſhall never fade nor fall, but flouriſhing ſhall ſtand;
Ev'n ſo all Things ſhall proſper well that this Man takes in Hand

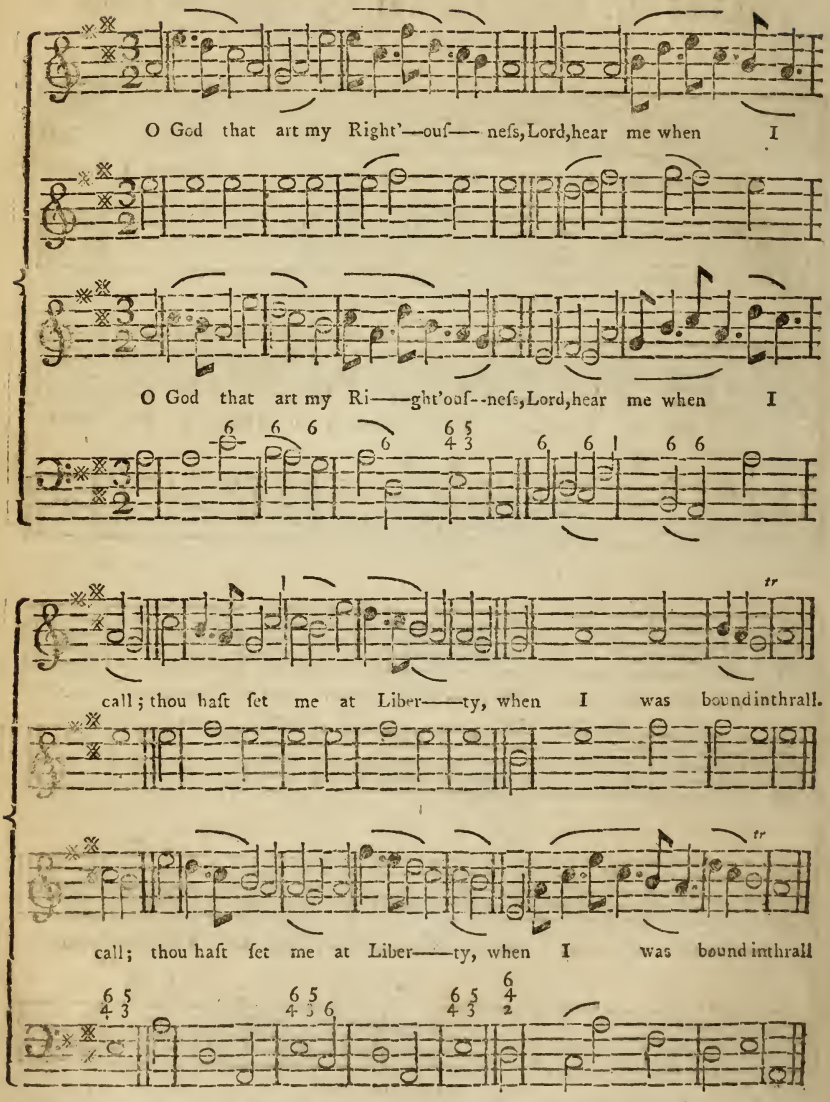
PSALM II. Verſes 11, 12, 13, *Cambrige Tune.*



¥2. See that ye do embrace and kiſs his Son without delay:
Leſt in his Wrath ye ſuddenly periſh from the right Way.

¥3. If once his Wrath, but little ſhall be kindled in his Breaſt,
Then only they that truſt in him, ſhall be happy and bleſt.

PSALM IV. *Oxford Tune.*



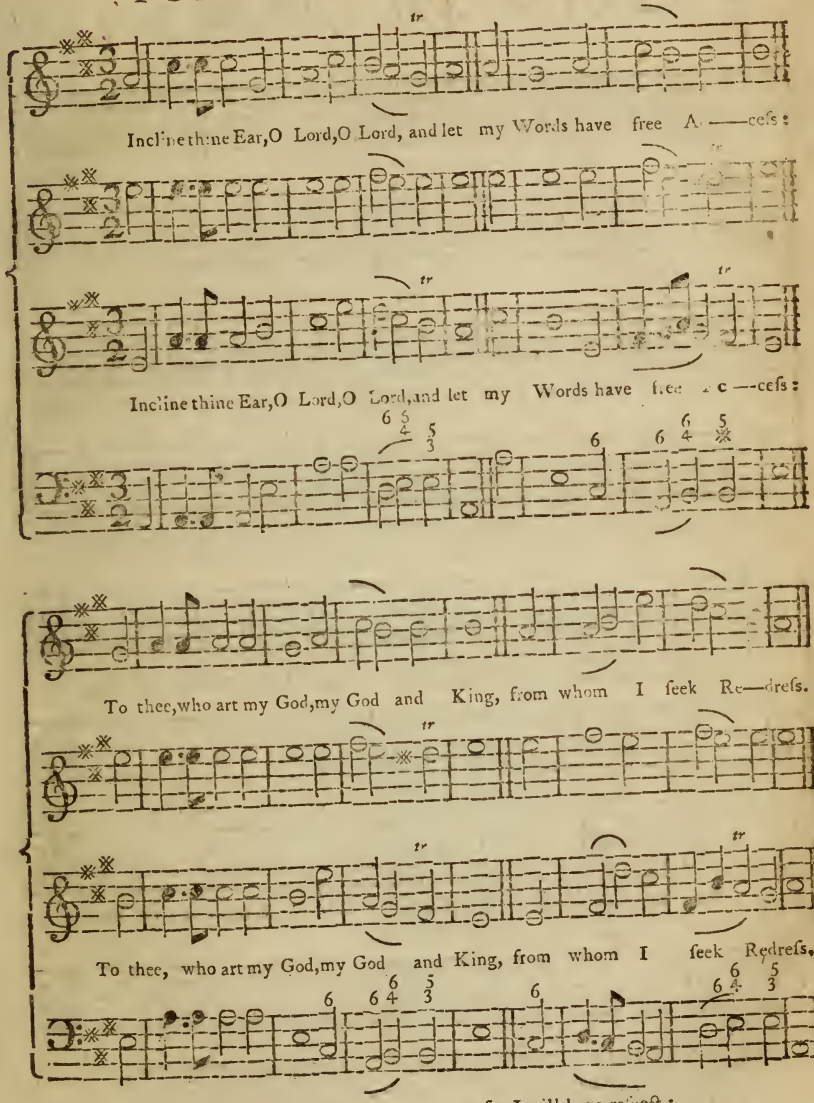
2 Have Mercy, Lord, therefore on me, and grant me my Requeſt.
For unto thee inceſſantly to cry I will not reſt

3 O mortal Men, how long will ye my Glory thus deſpiſe?
Why wander ye in Vanity, and follow after Lies?

4 Know ye that good and godly Men, the Lord doth take and chuſe.
And when to him I make Complaint, he doth me not refuſe.

PSALM

PSALM V. *Little Warley Tune.*



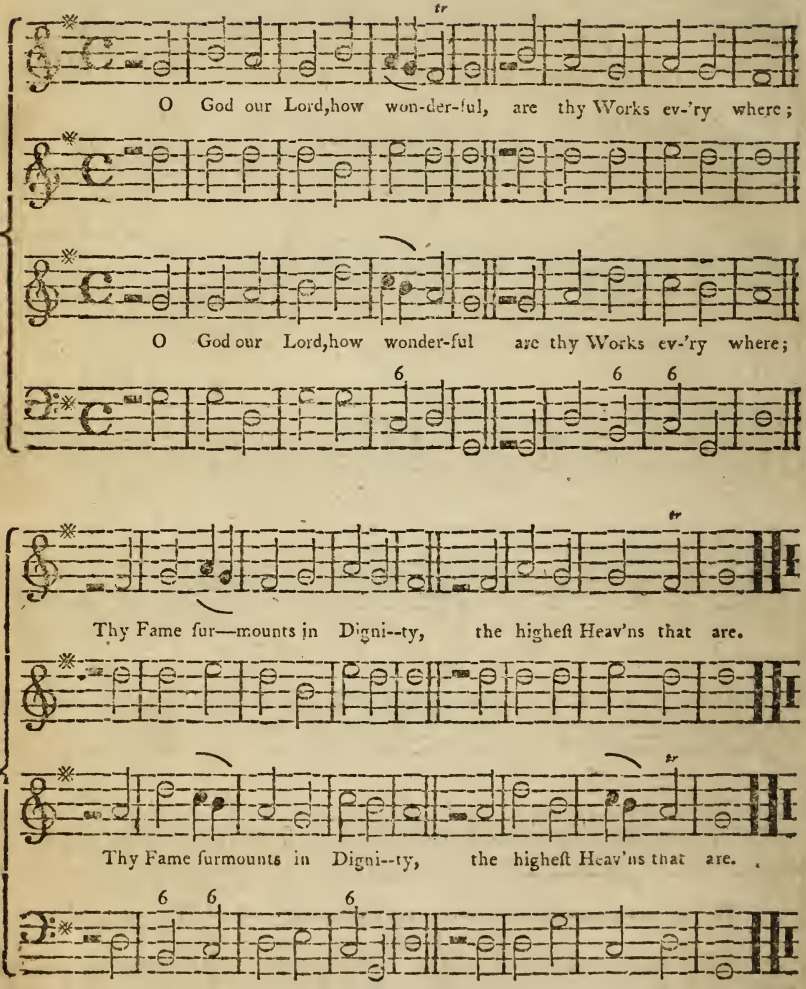
2 Hear me betime, Lord, tarry not,
My Supplications in the Morn,
for I will have respect:
to thee for to direct.

3 And I will patiently still trust
Thou art not pleas'd with Wickedness,
in thee my God alone:
and Ill with thee dwells none.

4 Such as be foolish shall not stand
Vain Workers of Iniquity
in Sight of thee, O Lord:
thou hast always abh'orr'd.

PSALM

PSALM VIII. *Stamford Tune.*



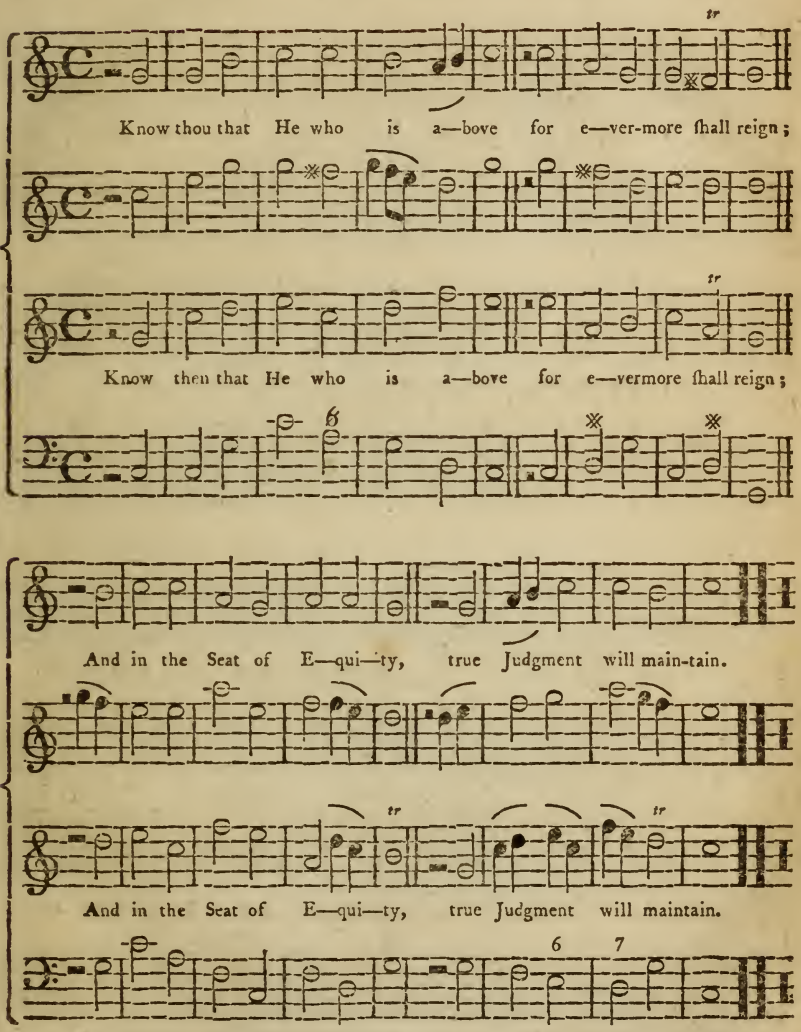
2. Ev'n by the Mouth of ſucking Babes, thou wilt confound thy Foes;
For in thoſe Babes thy Might is ſeen, thy Graces they diſcloſe.

3. And when I ſee the Heav'ns above, the Works of thine own Hand;
The Sun, the Moon and all the Stars, in Order as they ſtand.

4. Lord! what is Man, that thou of him tak'ſt ſuch abundant care?
Or what the Son of Man, whom thou to viſit doſt not ſpare.

PSALM

PSALM IX. *Verſes* 7, 8, 9, 10. *St. James's Tune.*



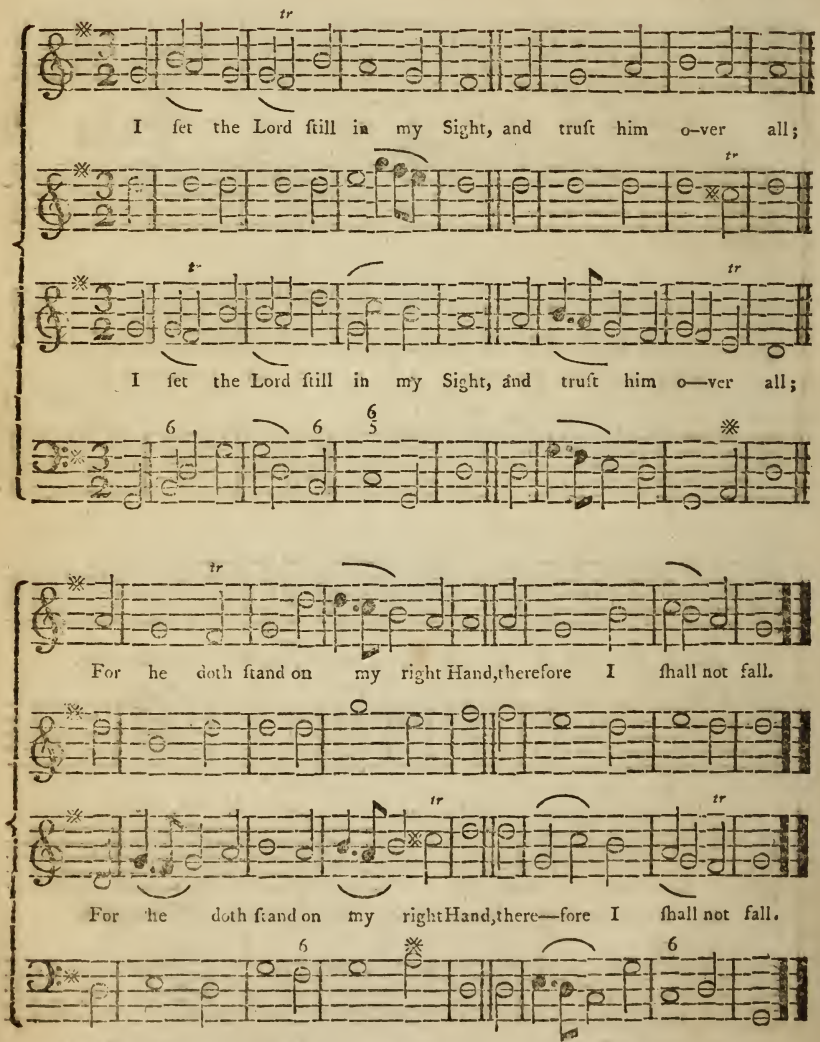
8. With Juſtice he will keep and guide, the World and ev'ry Wight;
And ſo will yield with Equity to ev'ry Man his Right.

9. He is Protector of the Poor, what Time they be oppreſt;
He is, in all Adverſity, their Refuge and their Reſt.

10. And they that know thy holy Name, therefore ſhall truſt in thee;
For thou forſakeſt not their Suit in their Neceſſity.

PSALM

PSALM XVI. *Verſes* 8, 9, 10, 11. *Avely Tune.*



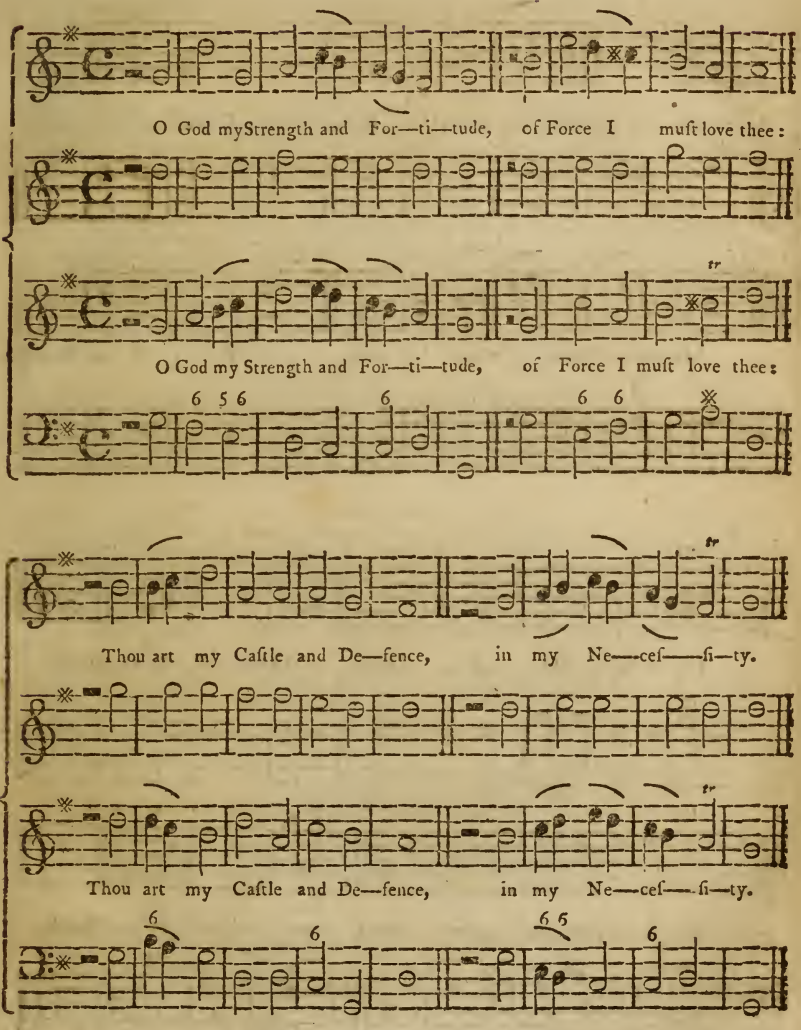
9. Wherefore my Heart and Tongue alſo, rejoice exceedingly;
My Fleſh likewiſe doth reſt, in Hope to riſe again, for why?

10. Thou wilt not leave my Soul in Hell, becauſe thou loveſt me;
Nor yet will give thy Holy One corruption for to ſee.

11. But wilt me teach the Way to Life, where there is Joy in Store;
And where at thy Right Hand there are Pleaſures for evermore.

PSALM

PSALM XVIII. *Great Milton Tune.*



3. When I ſing laud unto the Lord, moſt worthy to be ſerv'd,
Then from my Foes I am right ſure, that I ſhall be preſerv'd.

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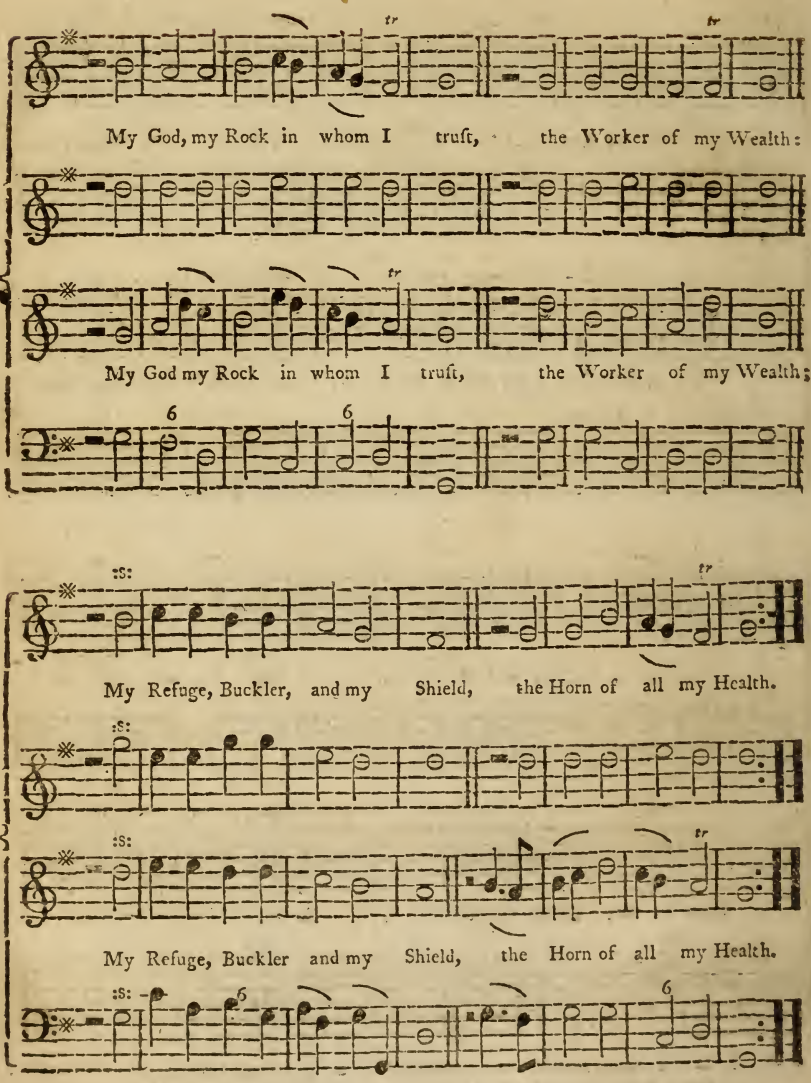
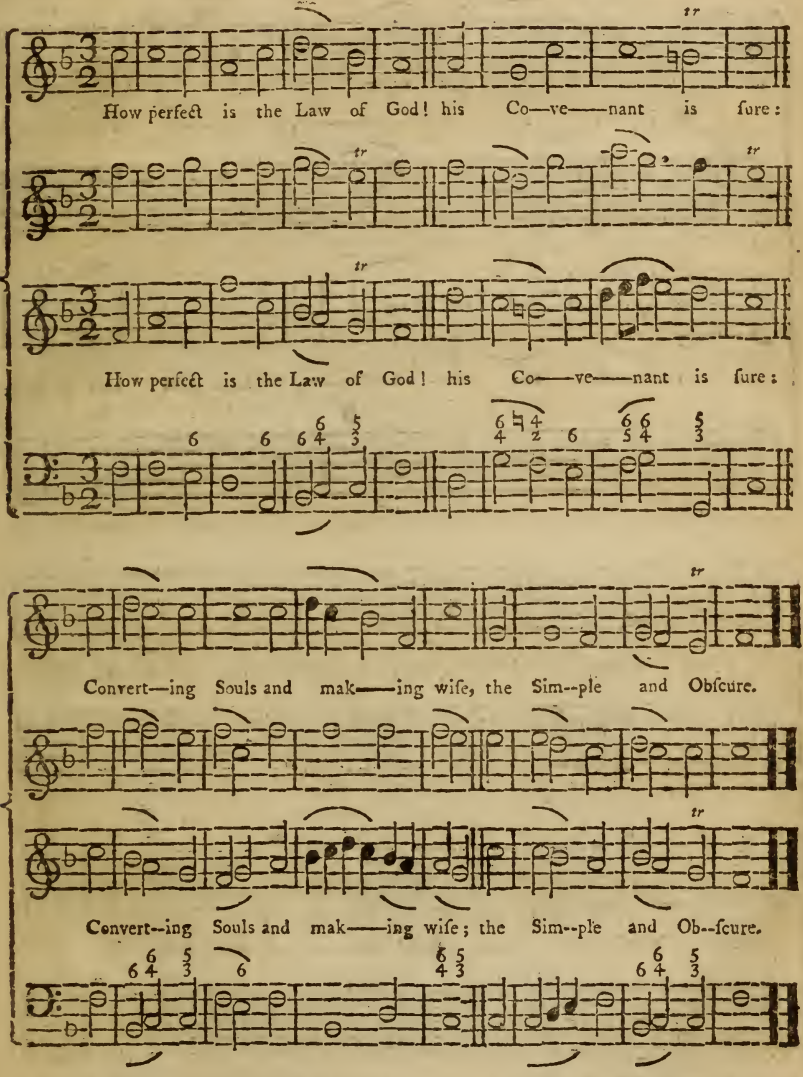


4. The Pangs of Death did compaſs me, and bound me ev'ry where,
The flowing Waves of Wickedneſs, did put me in great Fear.

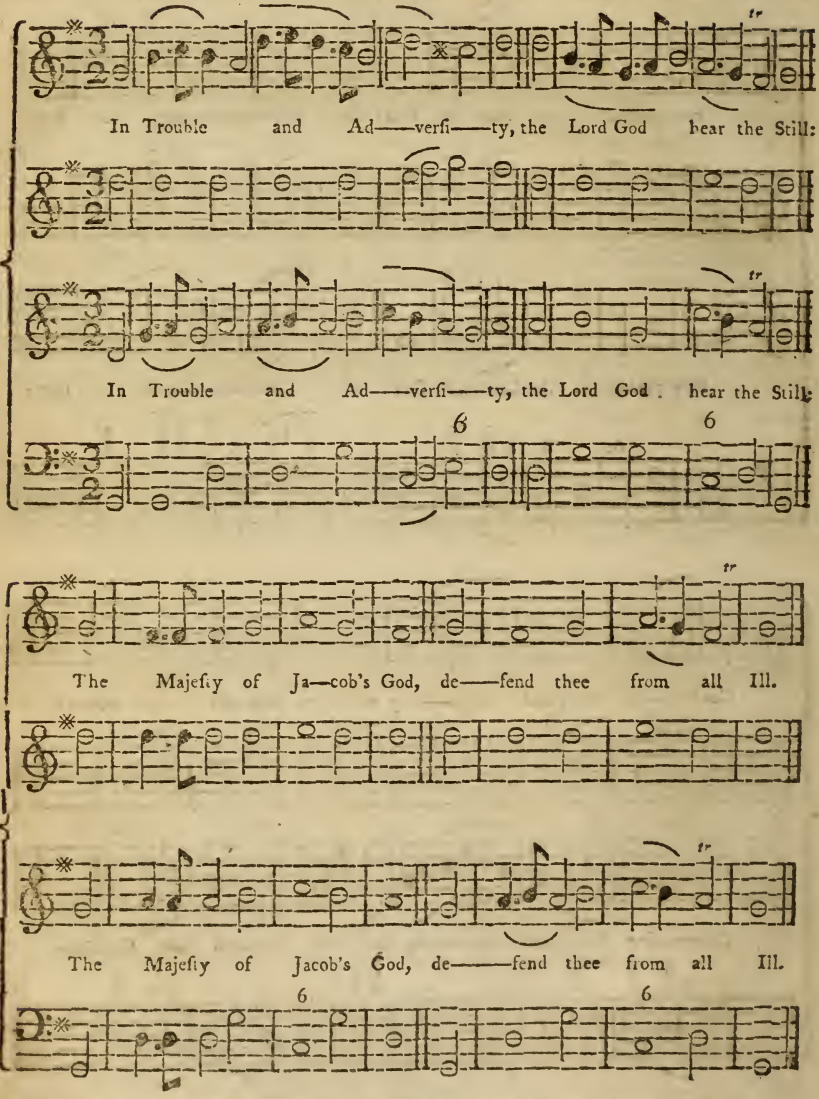
PSALM

PSALM XIX. *Verses* 7, 8, 9, 10. *South Weald Tune.*



8. The Lord's Commands are righteous and rejoice the Heart likewise:
   His Precepts are most pure, and do give Light unto the Eyes.
9. The Fear of God is excellent, and doth for ever dure:
   The Judgments of the Lord also, most righteous are and pure.
10. And more to be desired are they, than much fine Gold always:
    The Honey and the Honey Comb, are not so sweet as they.

PSALM XX. *Harwich Tune.*

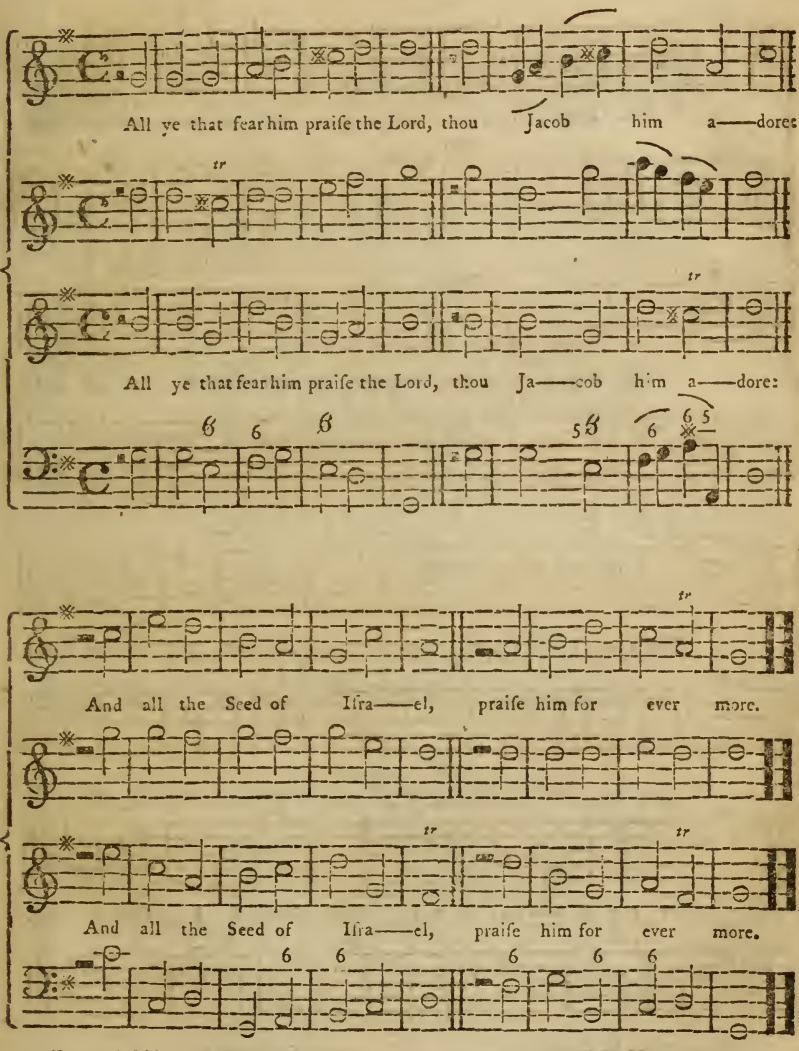


2. And ſend thee from his Holy Place,
And ſo in Sion 'ſtabliſh thee,
his Help at ev'ery Need:
and make thee ſtrong indeed.

3. Remembring well the Sacrifice
And ſo receive moſt graciously
that now to him is done:
thy Offerings each one.

4. According to thy Heart's Deſire,
And all thy Counſel and thy mind,
the Lord grant unto thee:
full well perform may he.

PSALM XXII. Verſes, 23, 24, 25, 26. *St. Andrew's Tune.*



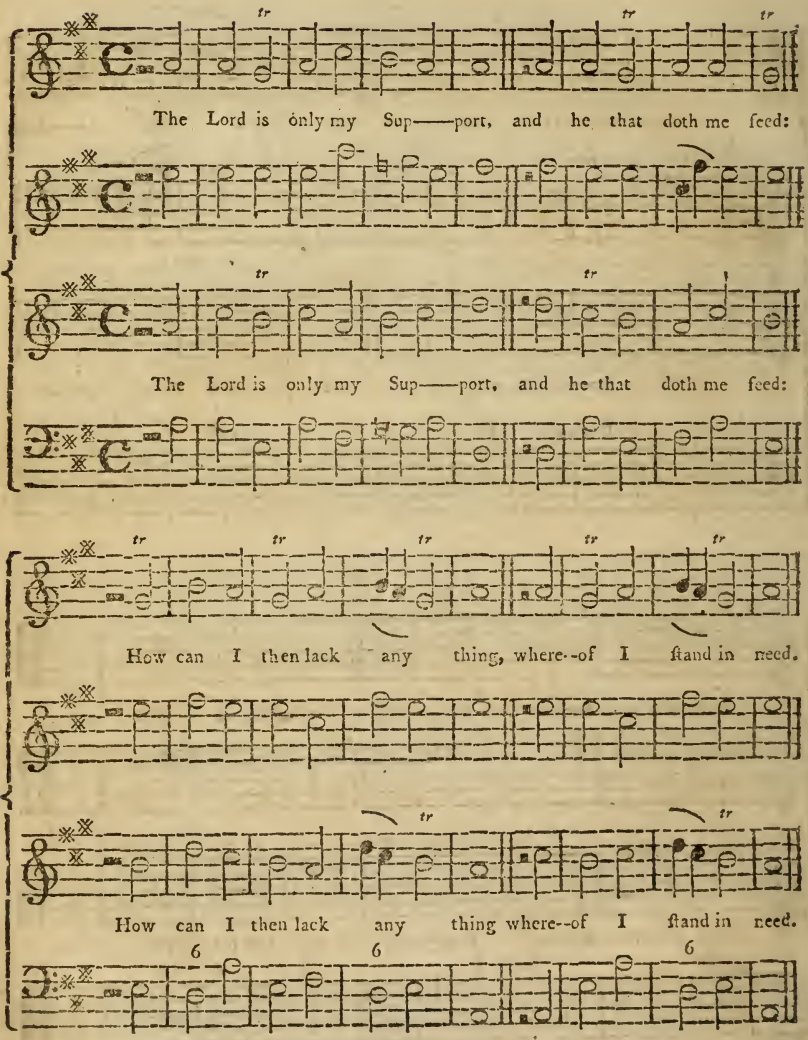
25. For he deſpiſeth not the Poor,
His Countenance when they do call,
he hideth not away,
but hears them when they pray.

25. Among the Folk that praiſe thee Lord,
Thy Praiſe, and keep thy Promiſe, made.
I will therefore proclaim:
for ſetting forth the ſame.

26. The Poor ſhall eat and be ſuffic'd,
To ſeek the Lord and praiſe his Name,
ſuch as their Minds do give:
their Hearts ſhall ever Live.

PSALM

PSALM XXIII. *Canterbury Tune.*



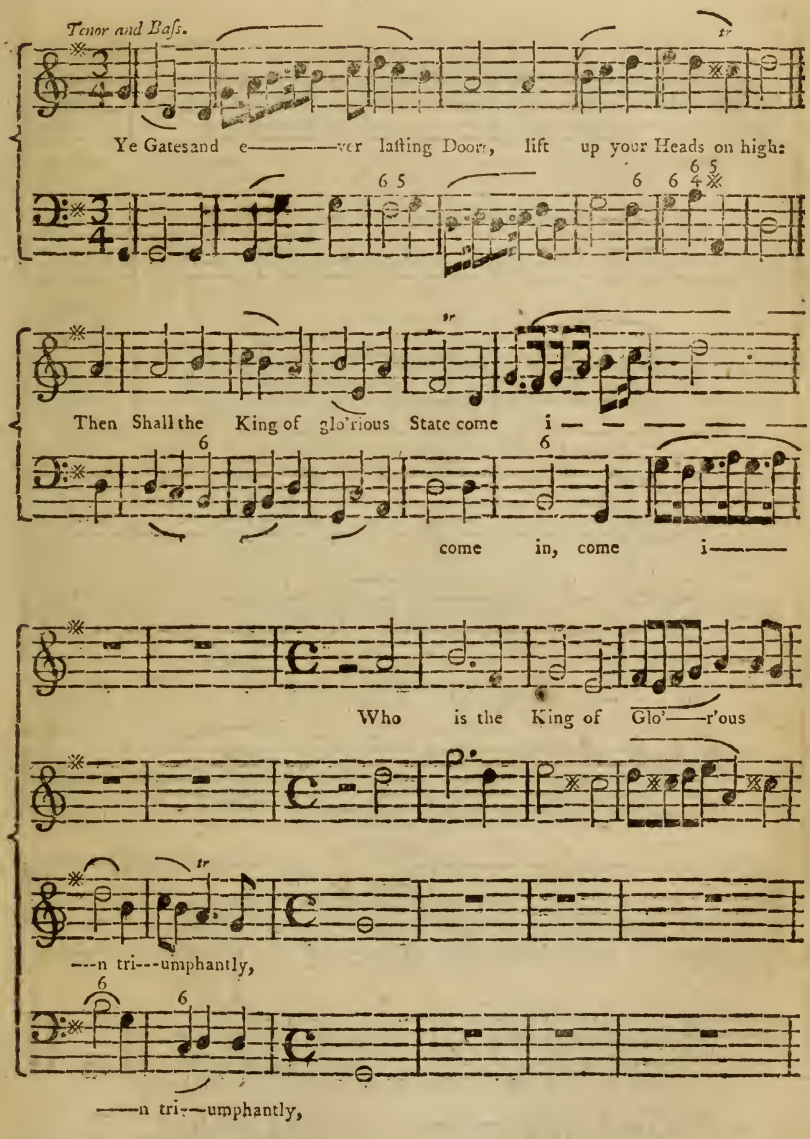
2. In Paſtures Green he feedeth me,
   And after leads me to the Streams,
   where I do ſafely lie:
   which run moſt pleaſantly.

3. And when I find myſelf near loſt,
   Conducting me in his right Paths,
   then doth he me Home take:
   e'en for his own Names ſake.

4. And tho' I were e'en at Death's Door,
   For both thy Rod and Shepherd's Crook,
   yet wou'd I fear no Ill:
   afford me Comfort ſtill.

PSALM

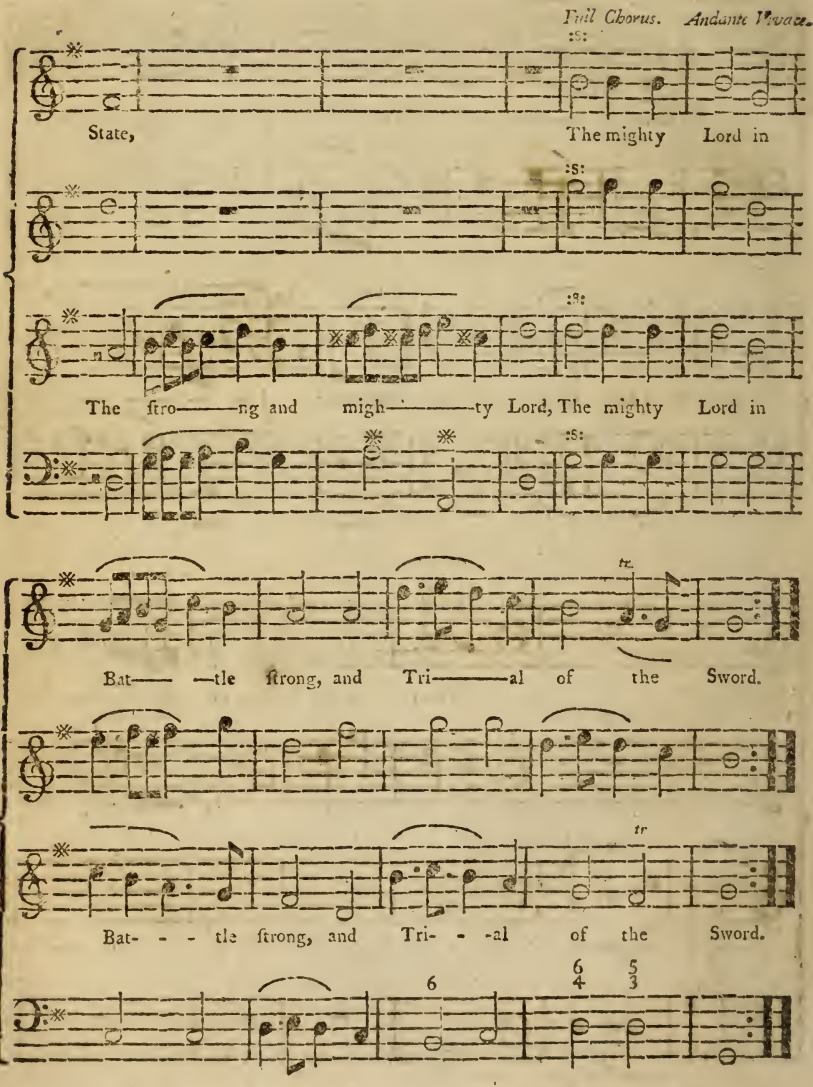
PSALM XXIV. Verſes 7, 8, 9, 10, *Biſhop Stortford Tune.*



9. Ye Gates and everlaſting Doors, lift up your Heads on high:
Then ſhall the King of Glor'ous State, come in triumphantly.

PSALM

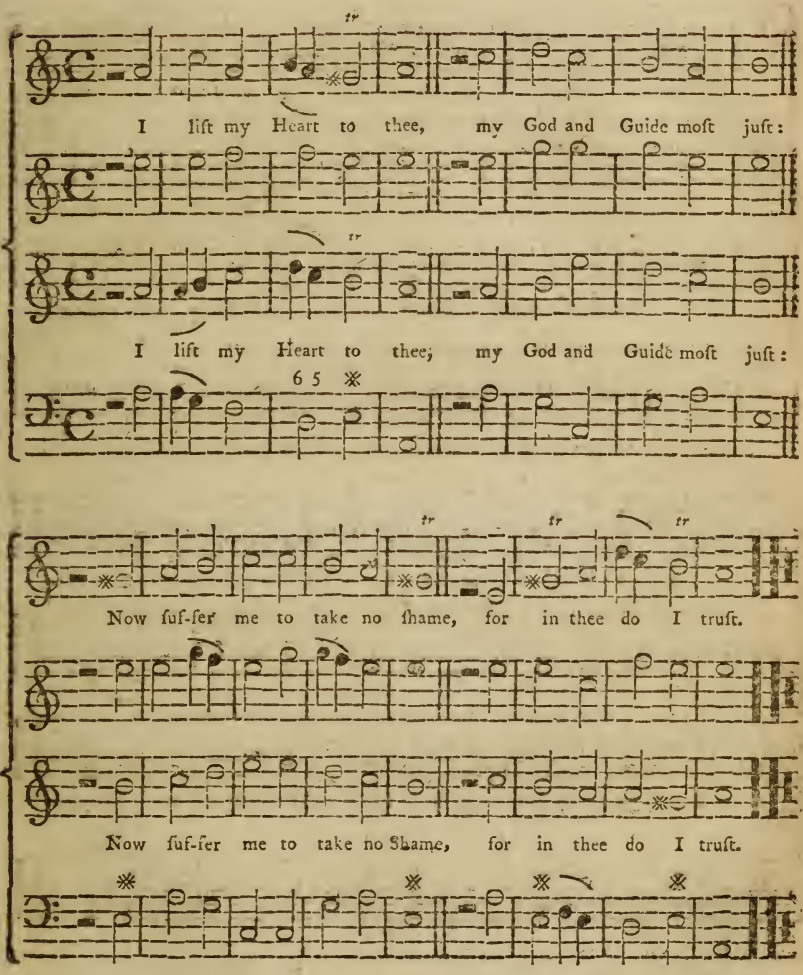
Continued.



10. Who is the King of glorious State, the Lord of Hoſts it is;
The Kingdom and the Royalty, of glorious State is his.

PSALM

PSALM XXV. *Southwell Tune.*

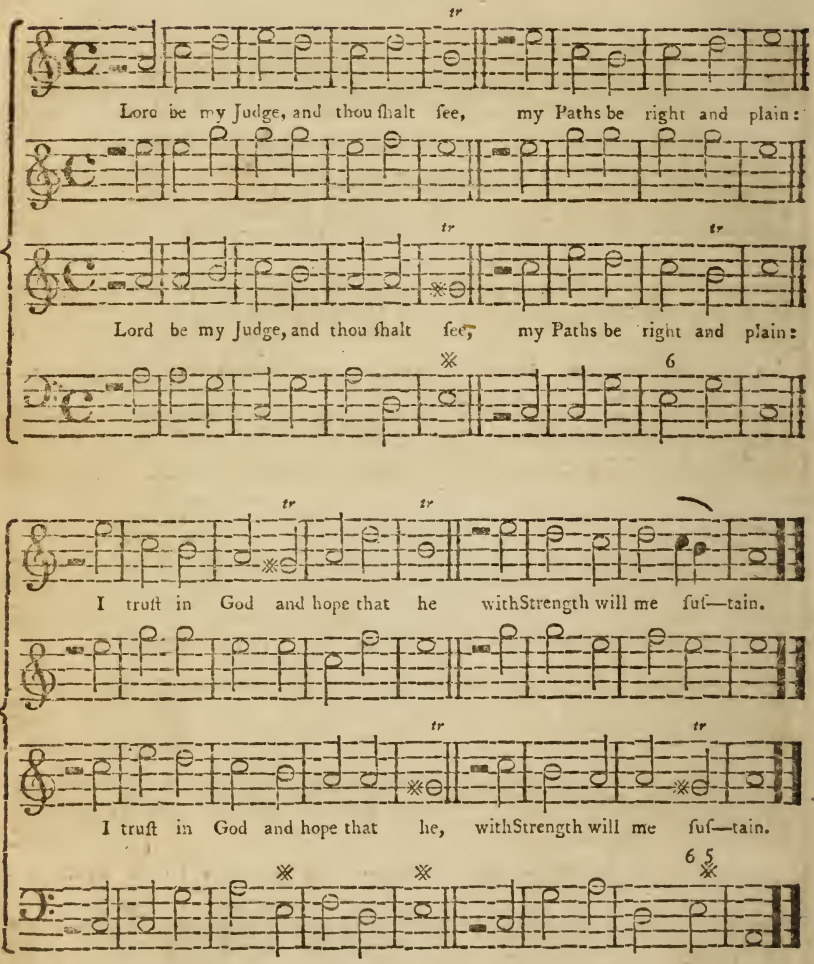


2. Let not my Foes rejoice, nor make a Scorn of me;
And let them not be overthrown, that put their Truſt in thee.

3. But Shame ſhall them befall, whom harm them wrongfully:
Therefore thy Paths and thy Right Ways, unto me Lord deſcry.

4. Direct me in thy Truth, and teach me I thee pray,
Thou art my Sav'our and my God, on thee I wait alway.

PSALM XXVI. *Windsor Tune.*



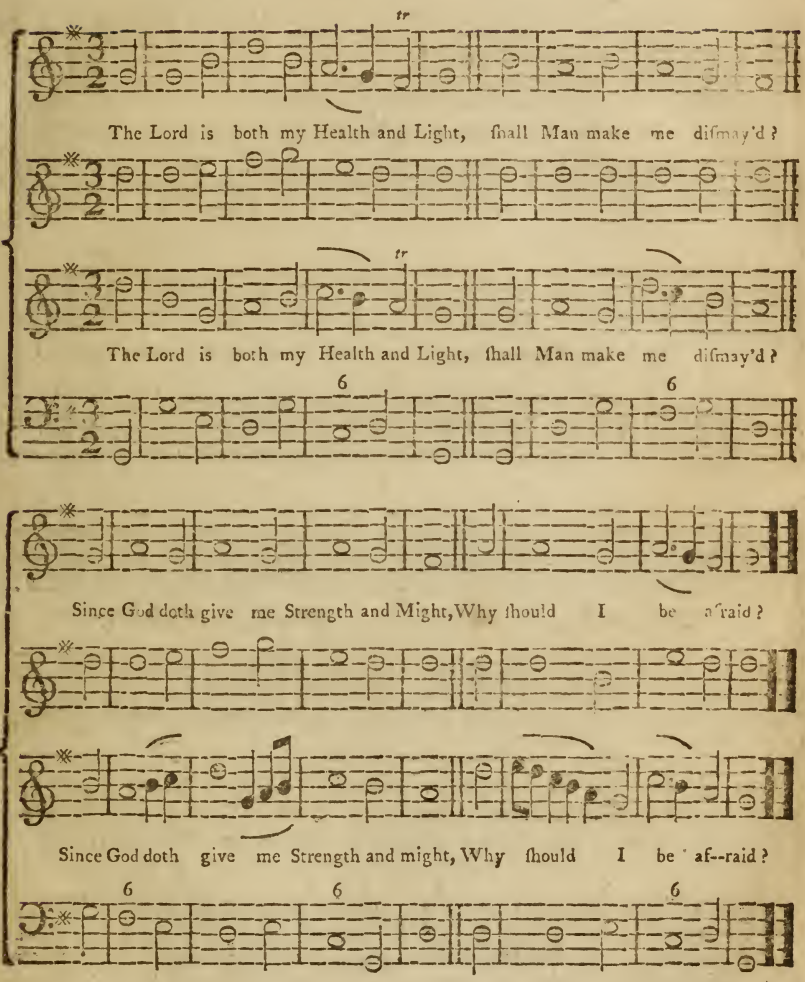
2. Prove me my God I thee desire,
As Men do prove their Gold with Fire,
my Ways to search and try:
my Heart and Reins espy.

3. Thy loving Kindness in my Sight
I ever walked in thy Truth,
I do behold always:
and will do all my Days.

4. I do not love to haunt or use
To come in House I do refuse
with Men whose Deeds are vain;
with the deceitful Train.

PSALM

PSALM XXVII. *Ewell Tune.*

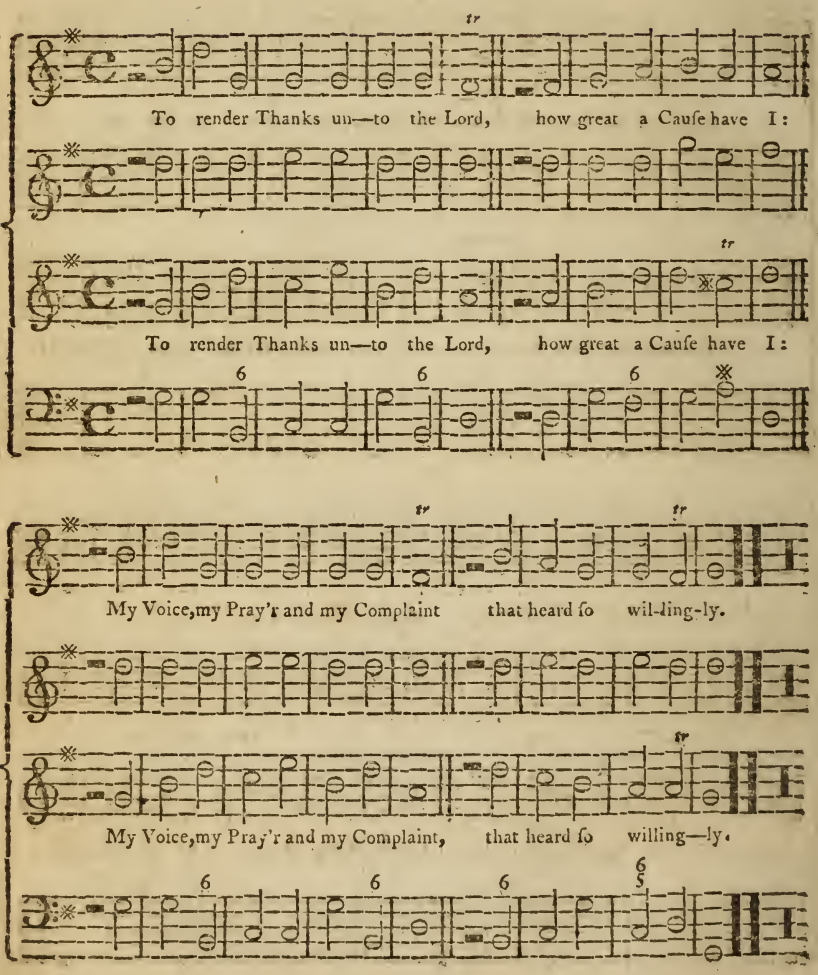


2. While that my Foes with all their Strength, began with me to brawl;
Thinking to eat me up, at length them elves have caught the Fall.

3. Tho' they in Camp againſt me lie, my Heart is not afraid,
And if in Battle they will try, I truſt in God for Aid.

4. One Thing of God I do require, that he will not deny:
For which I pray and ſtill deſire, 'till he to me apply.

PSALM XXVIII. *Verſes* 6, 7, 8, 9. *York Tune.*



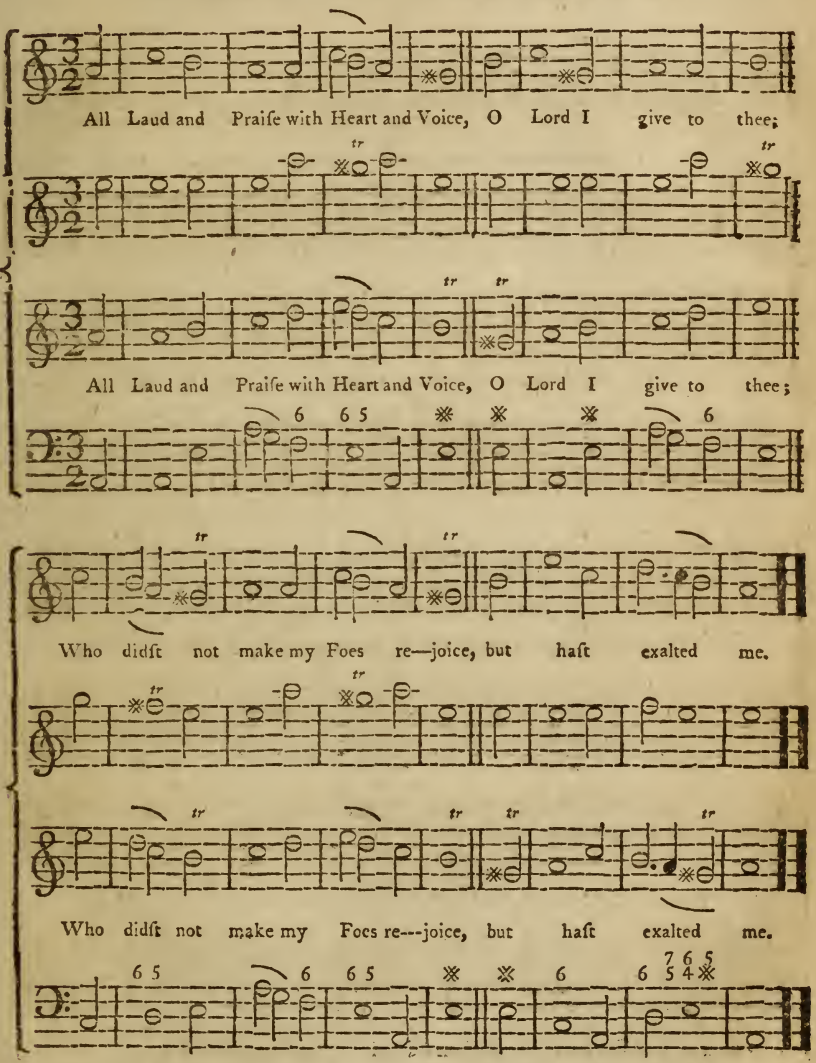
7. He is my Shield and Fortitude, my Buckler in Diſtreſs:
My Heart rejoiceth greatly, and my Song ſhall him confeſs.

8. He is our Strength and our Defence, our Foes for to reſiſt;
The Health and the Salvation of, his own Elect by Chriſt.

9. Thy People and thy Heritage, Lord, bleſs, guide and preſerve;
Increaſe them Lord and rule their Hearts, that they may never ſwerve.

PSALM

PSALM XXX. *Burford Tune.*



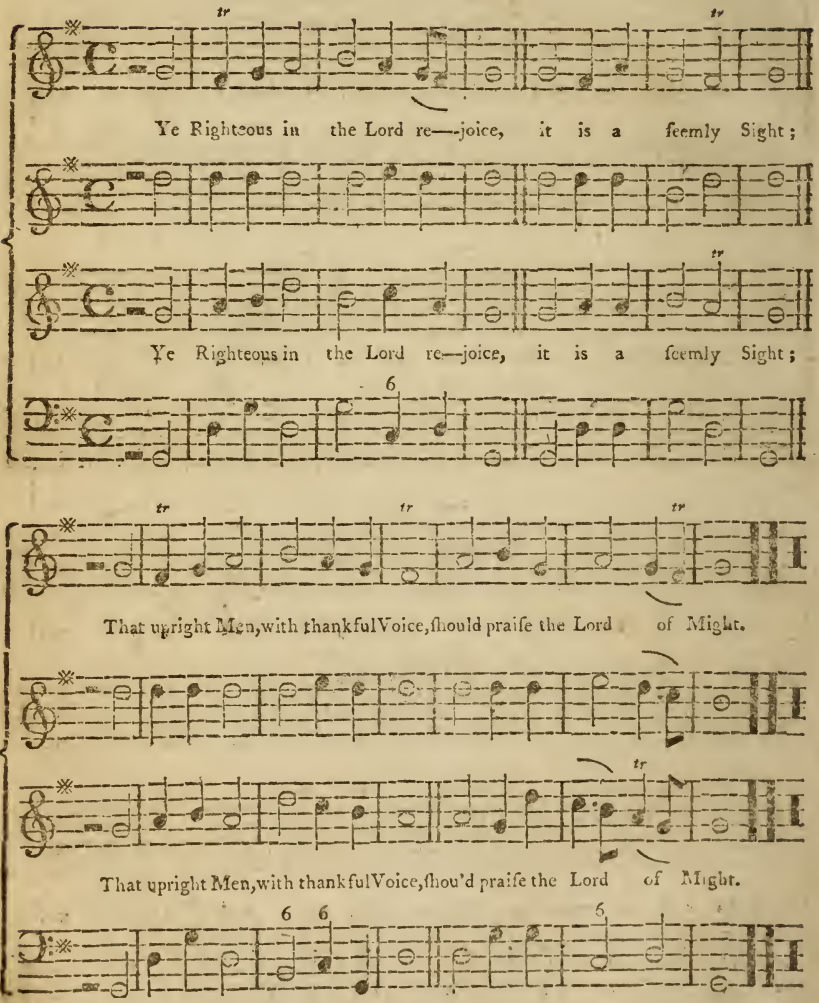
2. O Lord my God to thee I cry'd
Thou gav'ſt an ear, and didſt provide,
in all my Pain and Grief:
to Eaſe me with relief.

3. Thou, Lord, haſt brought my Soul from Hell,
From them that in the Pit do dwell;
and thou the ſame didſt ſave:
and keep'ſt me from the Grave:

4. Sing Praiſe, ye Saints, that prove and ſee
In Honour of his Majeſty,
the Goodneſs, of the Lord:
rejoice with one Accord.

PSALM

PSALM XXXIII. *Eckington Tune.*



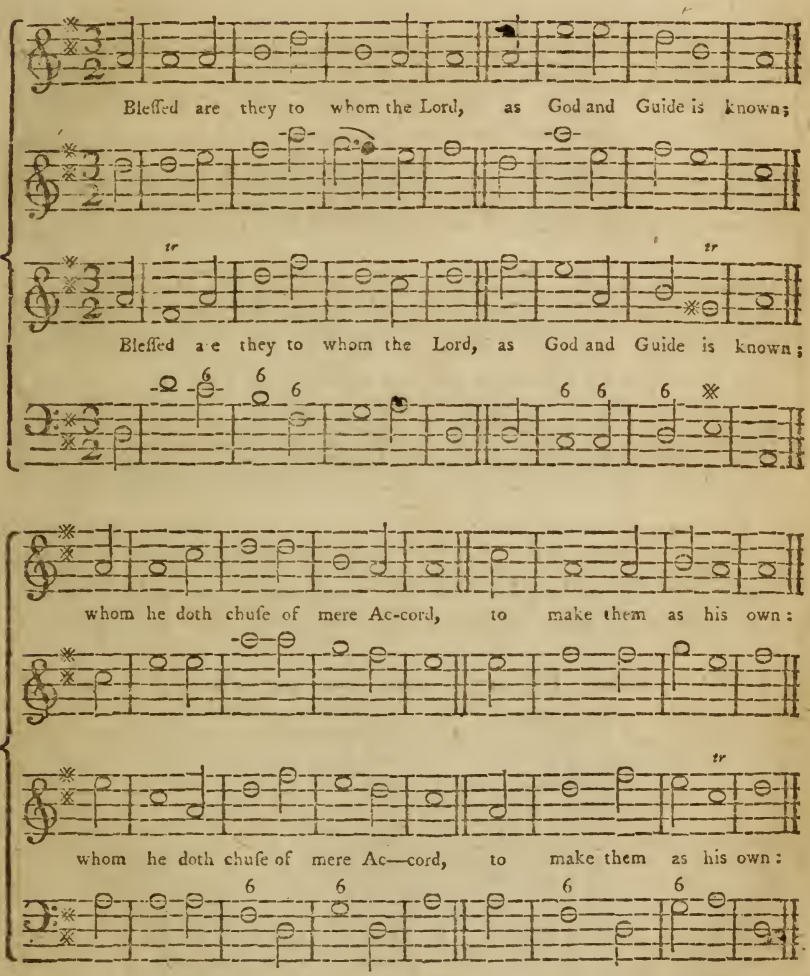
2. Praise ye the Lord with Harp, and sing to him with Psaltery:
With ten-string'd Instrument sounding, praise ye the Lord most high.

3. Sing to the Lord a Song most new, with Courage give him praise:
For why? his Word is ever true, his Works and all his Ways.

4. Both Judgement, Equity and Right, he ever lov'd, and will:
And with his Gifts he doth delight, the Earth throughout to fill.

PSALM

PSALM XXXIII. *Verſes* 11, 18, 19, 20. *St. Matthew's Tune.*



19. Our joyful Souls always proclaim, his Power and his Right;
For why? in his moſt holy Name, we hope and much delight.

Continued.

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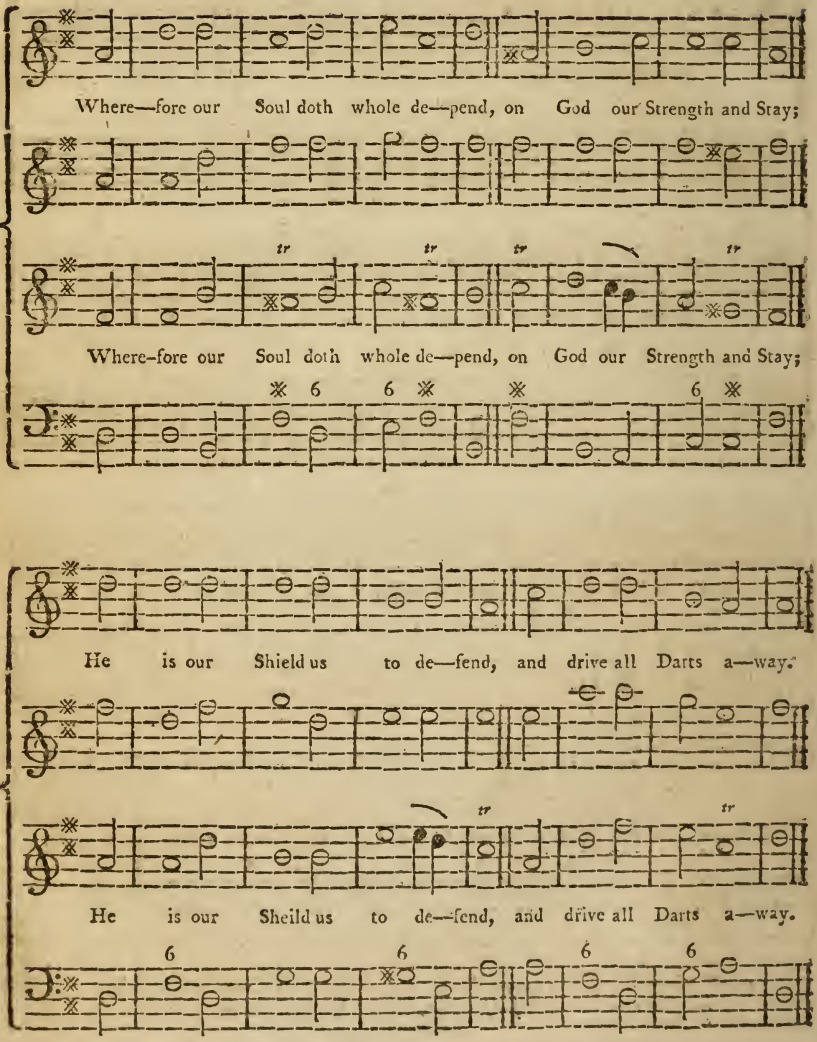
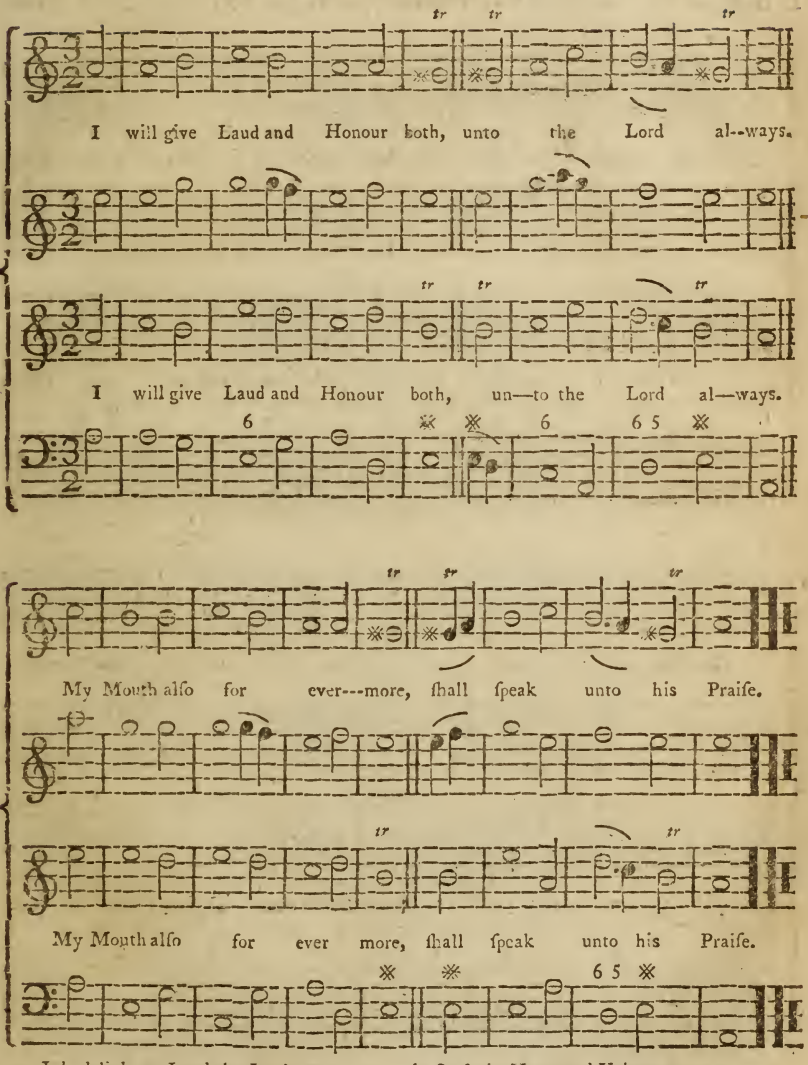


20. Therefore let thy Goodneſs, O Lord, ſtill preſent with us be;
As we always with one Accord, do only truſt in thee.

PSALM

PSALM XXXIV. *Worksop Tune.*

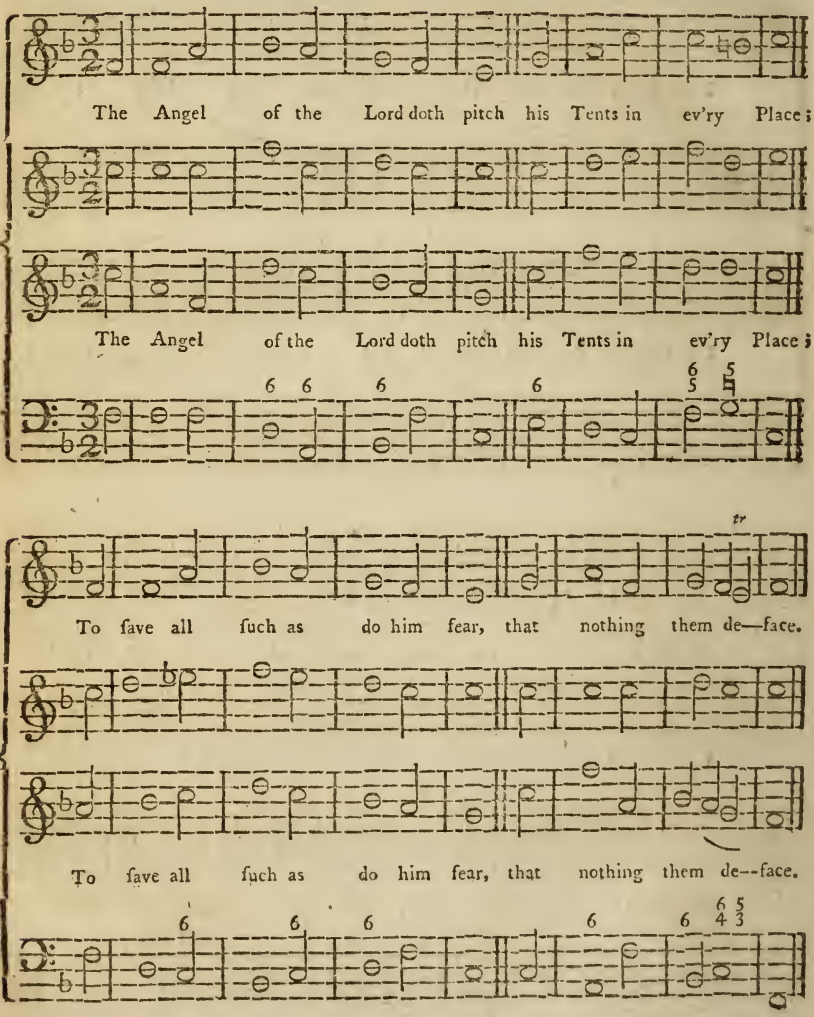


2. I do delight to Laud the Lord
That humble Men may hear thereof,
in Soul, in Heart and Voice:
and heartily rejoice.

3. Therefore ſee that ye magnify
Let us Exalt his holy Name
with me the Living Lord:
always with one Accord.

4. For I myſelf beſought the Lord:
And me deliver'd ſpeedily
He anſwer'd me again,
from all my Fear and Pain.

PSALM XXXIV. Verſes 7, 8, 9, 10. *Bedford Tune.*



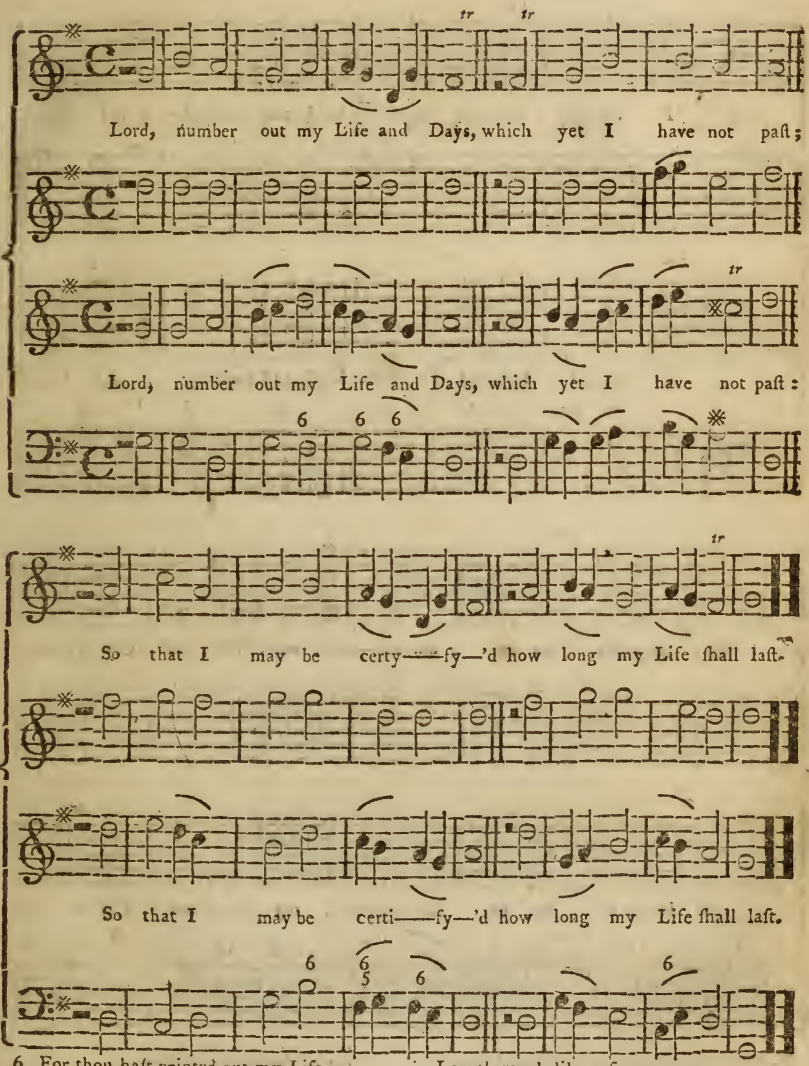
8. Taſte and conſider well therefore, that God is good and juſt;
O happy Man that maketh him, his only ſtay and truſt.

9. O fear the Lord, all ye his Saints, who is a mighty King:
For they that fear the living Lord, are ſure to lack nothing.

10. The Lions ſhall be hunger bit, and pin'd with famine much;
But as for them that fear the Lord, no lack ſhall be to ſuch.

PSALM

PSALM XXXIX. *Verſes* 5, 6, 7, 8. *St. Thomas's Tune.*

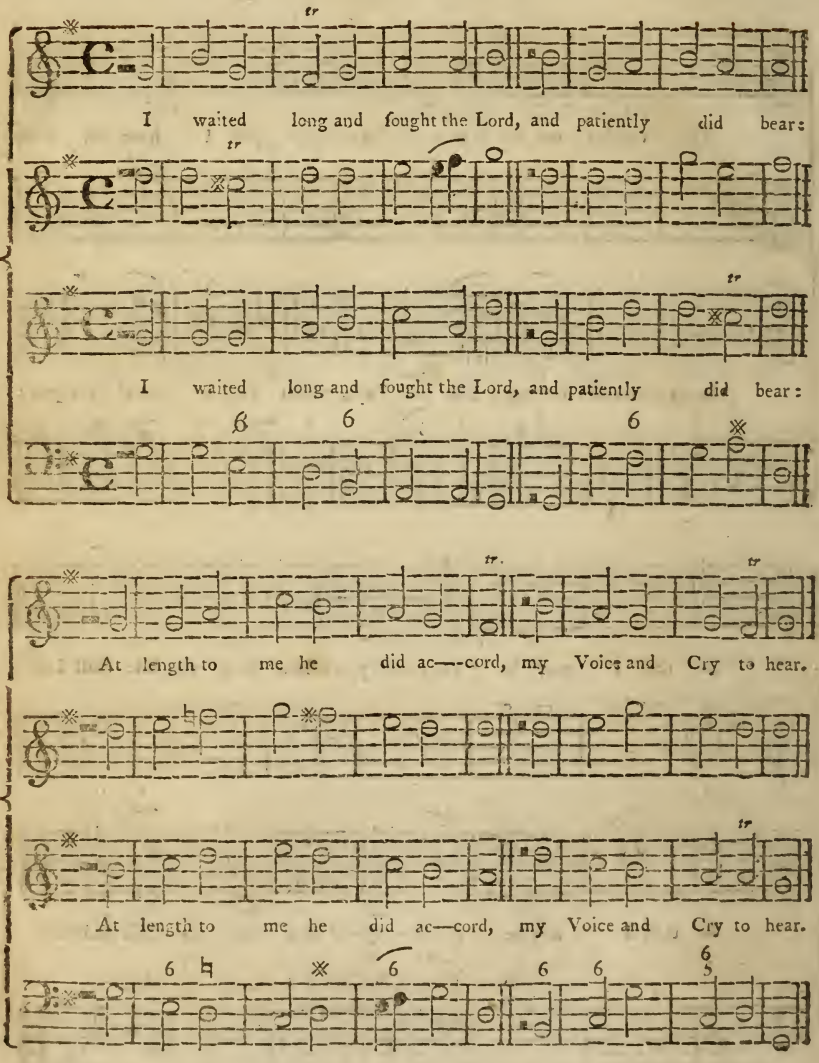


6. For thou haſt pointed out my Life,
My Age is nothing unto thee,
in Length much like a ſpan;
ſo vain is ev'ry Man.

7. Man walketh like a Shade,
In getting Goods and cannot tell
and doth in vain himſelf annoy:
who ſhall the ſame enjoy.

8. Therefore, O Lord, what wait I for,
Truly my Hope is ev'n in thee,
what Help do I deſire?
I nothing elſe require.

PSALM XL. *Weſtminſter Tune.*



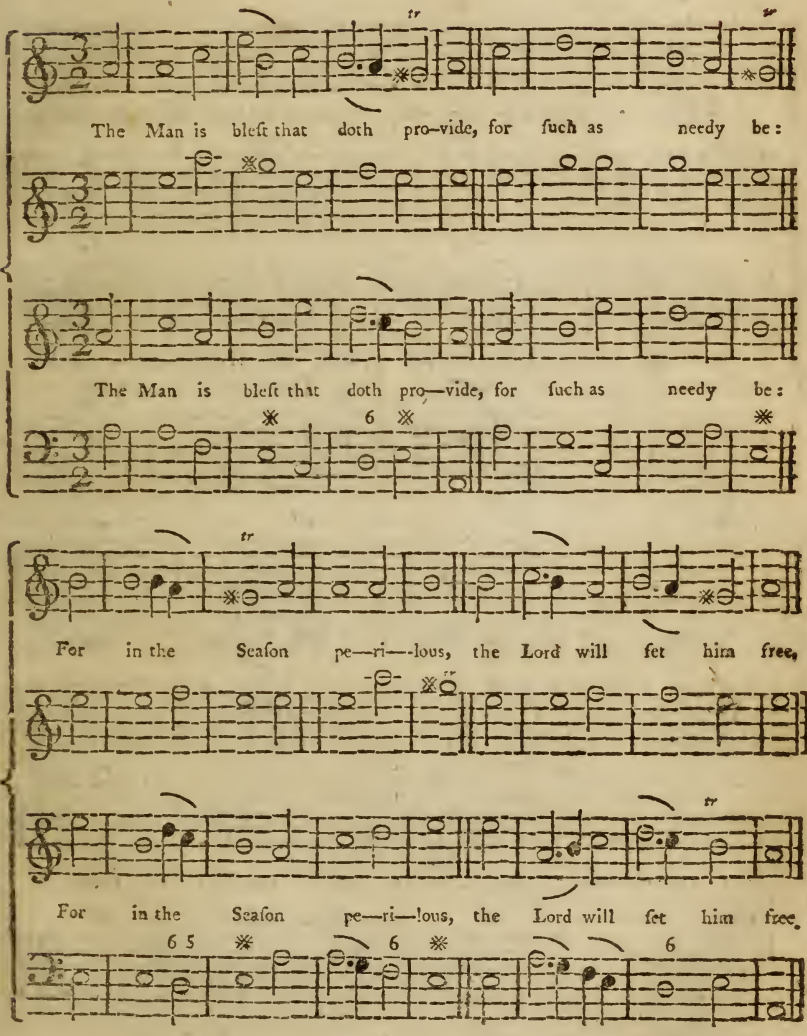
2. He brought me from the dreadful Pit, out of the Mire and Clay:
Upon a Rock he ſet my Feet, and he did guide my Way.

3. To me he taught a Pſalm of Praiſe, which I muſt ſhew abroad;
And ſing new Songs of Thanks always unto the Lord our God.

4. When all the Folk theſe things ſhall ſee, as People much afraid:
Then they unto the Lord will flee, and truſt upon his Aid.

PSALM

PSALM XLI. *Daventry Tune.*



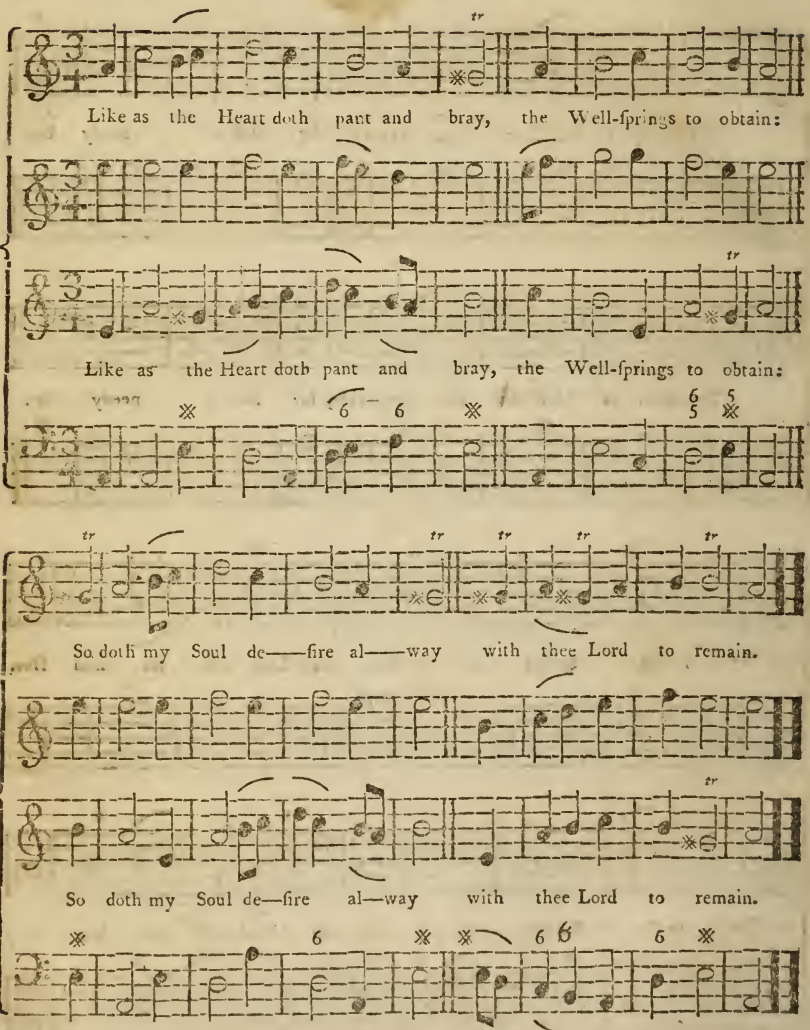
2. And he will keep him ſafe, and make him happy in the Land:
And not deliver him into his Enemies ſtrong Hand.

3. And from his Bed of Languiſhing the Lord will him reſtore:
For thou, O Lord, wilt turn to Health his Sickneſs and his Sore.

4. Then in my Sickneſs thus ſaid I, Have mercy, Lord, on me:
And heal my Soul, which grieved is that I offended thee.

PSALM

PSALM XLII. *Leighton Tune.*



2. My Soul doth thirſt and would draw near the living God of Might:
Oh! when ſhall I come and appear in Preſence of his Sight.

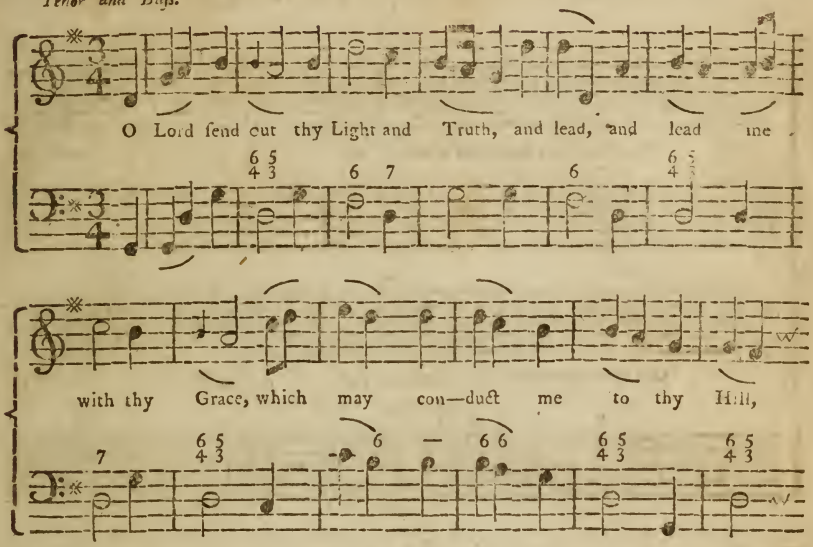
3. The Tears altimes are my Repaſt, which from my Eyes do ſlide:
Whilſt wicked Men cry out to faſt, where now is God thy Guide.

4. Alaſs! what Grief it is to think, the Freedom once I had!
Therefore my Soul as at Pit's Brink, moſt heavy is and ſad.

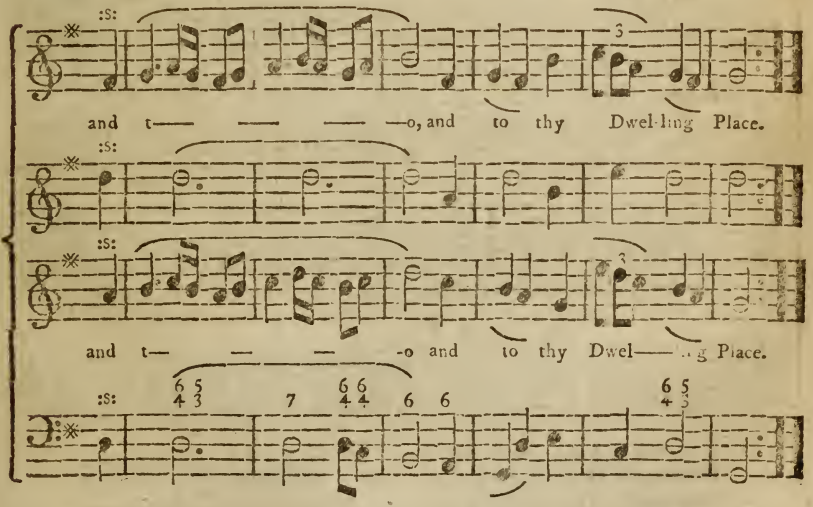
PSALM

PSALM XLIII. Verſes, 3, 4, 5, 6. *North Ockendon Tune.*

Tenor and Baſs.



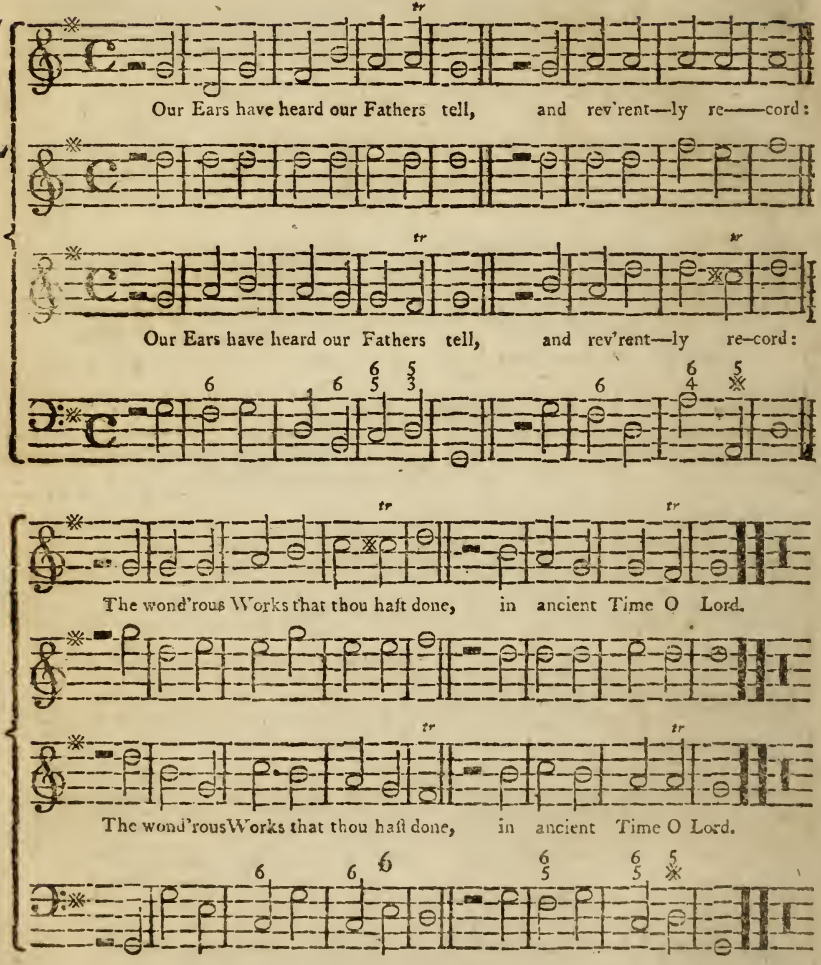
Full Chorus.



4. Then ſhall I to thine Altar go, with Joy to worſhip there:
And on my Harp give Thanks to thee, O God, my God moſt dear.
5. Why art thou then ſo ſad my ſoul, and frett'ſt thus in my Breaſt?
Still truſt in God, for him to praiſe, I hold it always beſt.
6. By him I have Deliverance, From all my Pain and Grief,
He is my God, who doth alway At need ſend me Relief.

PSALM

PSALM XLIV. *Peterborough Tune.*



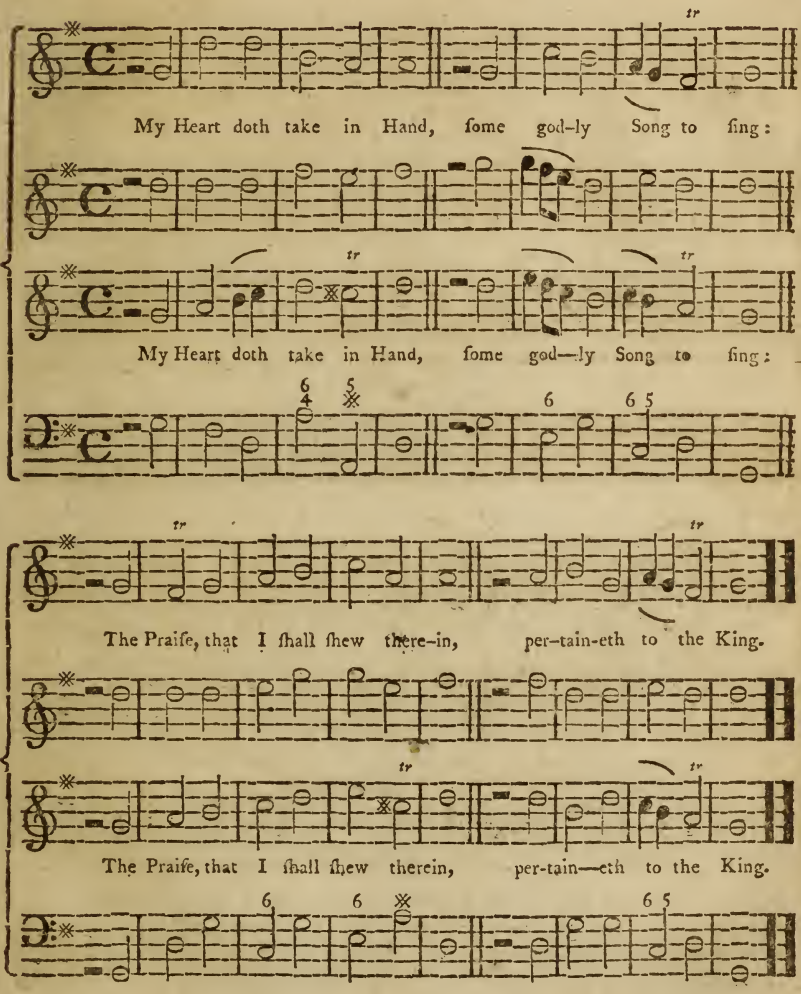
2. How thou didſt drive the Heathen out with a moſt pow'rful Hand:
Planting our Fathers in their Place, and gav'ſt to them their Land.

3. They conquer'd not by their own Sword the Land wherein they dwell:
But by thy Hand, thy Arm and Grace, becauſe thou lov'ſt them well.

4. Thou art my King, O God, who ſav'ſt Jacob in ſundry wiſe:
Led with thy Pow'r we threw down ſuch as did againſt us riſe.

PSALM

PSALM XLV. *Gray's Tune.*

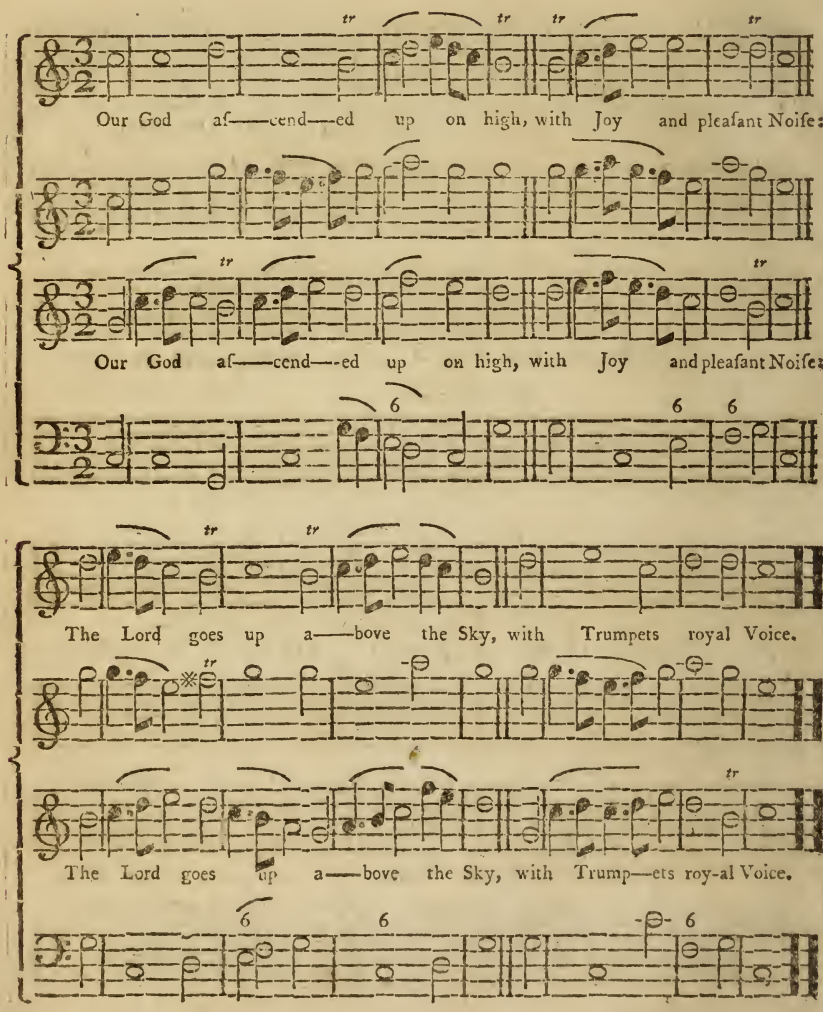


2. My Tongue ſhall be as quick,
As is the Pen of any Scribe,
his Honour to indite,
that uſeth faſt to write.

3. O faireſt of all Men!
For God hath bleſſed thee with Gifts
thy Lips with Grace are pure:
for ever to endure.

4. About thee gird thy Sword,
With Honour, Glory, and Renown,
O Prince of Might eleſt!
thou art moſt richly deck'd.

PSALM XLVII. *Verſes* 5, 6, 7, 8. *South Ockendon Tune.*

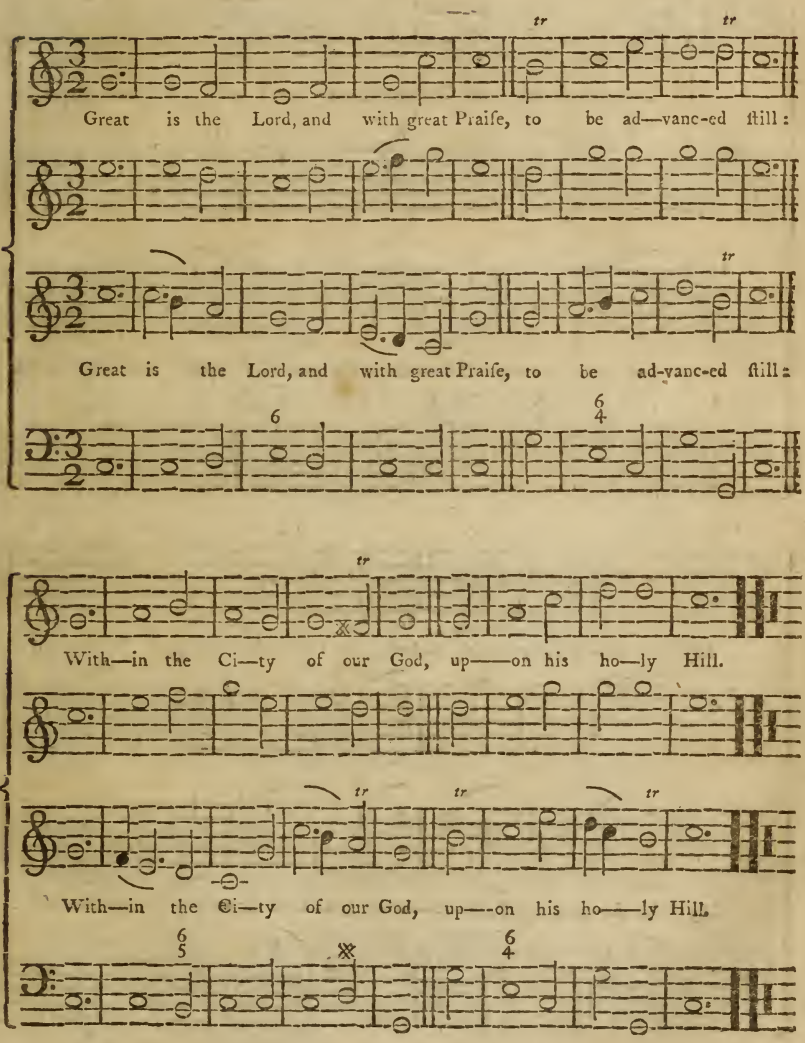


6. Sing Praiſes to our God, ſing Praiſe, ſing Praiſes to our King;
For God is King of all the Earth, all ſkilful Praiſes ſing.

7. God o'er the Heathen reigns, and ſits upon his holy Throne:
The Princes of the People have them joined ev'ry one

8. To Abrams People; for our God, who is exalted high;
As with a Buckler doth defend, the Earth continually.

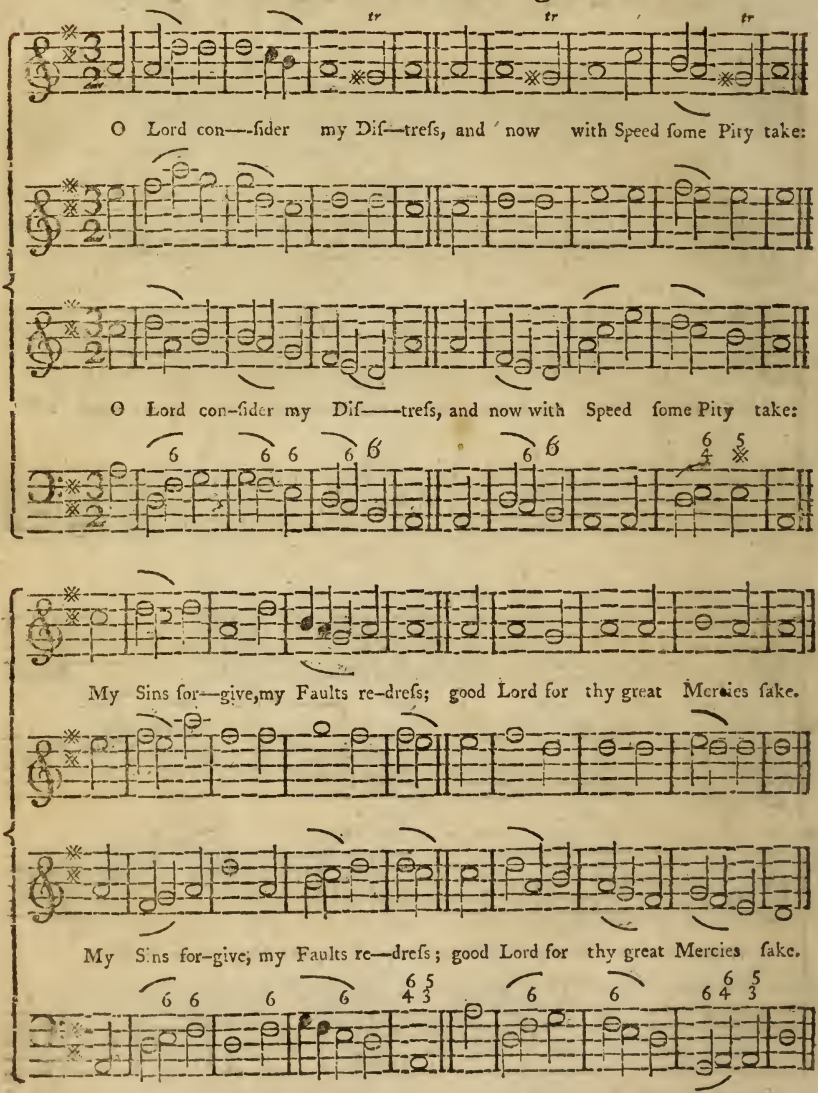
PSALM XLVIII. *Colcheſter Tune.*



2. Mount Sion is a pleaſant Place,
   The City of a mighty King,
3. Within the Palaces thereof
   For lo! the Kings are gathered and
4. But when they did behold it ſo,
   Aſtoniſh'd much, and ſuddenly

it gladeth all the Land:
on her North Side doth ſtand.
God is a Refuge known:
together they are gone.
they wonder'd and they were
were driven back with fear.

PSALM LI. *St. George's Tune.*



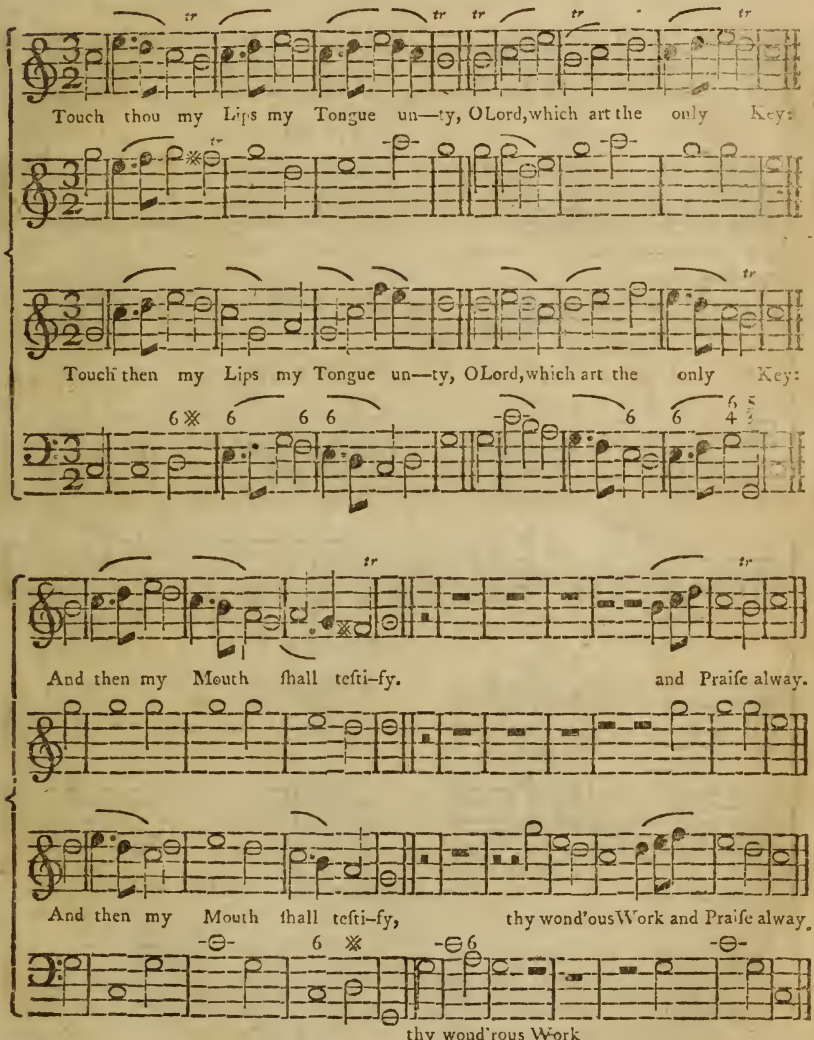
2. W ſh me O Lord, and make me clean,
And purify me once again,
from this unjuſt and ſinful Act,
from this foul Crime and bloody Fact.

3. Remorſe and Sorrow do conſtrain,
Becauſe my Sin doth ſtill remain,
me to acknowledge my Exceſs;
before thy Face without Releaſe.

4. Againſt thee only have I ſinn'd,
And if I ſhou'd no Mercy find,
and done this Evil in thy Sight;
yet are thy Judgements juſt and right.

PSALM

PSLAM LI. Verſes 15, 16, 17, 18, *Mereton Tune.*



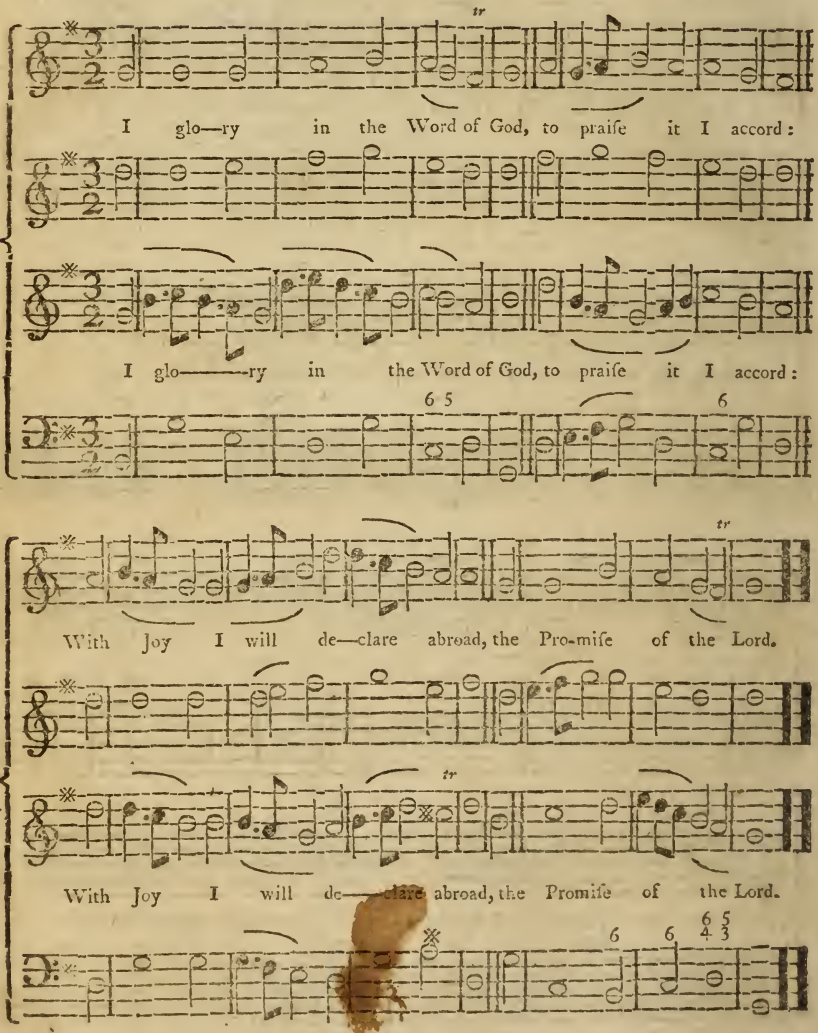
16. And as for outward Sacrifice,
But thou eſteem'ſt them of no price,
I would have offer'd many one.
and therein Pleaſure takeſt none.

17. The heavy Heart, the Mind oppreſt,
This Sacrifice indeed is beſt,
O Lord thou never doſt reject.
and chiefly that thou doſt expect.

18. Lord unto Sion turn thy Face,
And on Jeruſalem thy Grace,
pour out thy Mercies on thy Hill.
build up the Walls and love it ſtill.

PSALM

PSALM LVI. Verſes 10, 11, 12, 13. *Blackmore Tune.*



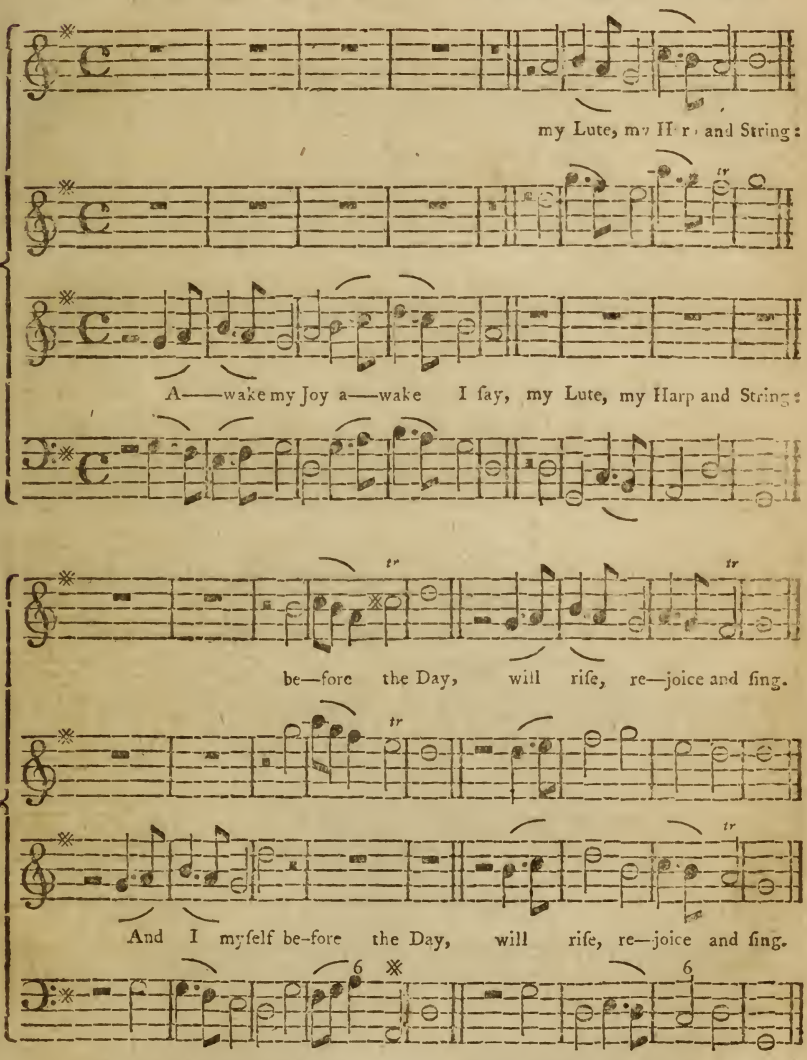
11. I truſt in God the Lord, and ſay, as I before began:
The Lord he is my Help and Stay, I do not care for Man.

12. I will perform with Heart moſt free, my Vows to God always:
And I, O Lord, all Times to thee, will offer Thanks and Praiſe.

13. My Soul from Death thou doſt defend, and keep'ſt my Feet upright,
That I before thee may aſcend, with ſuch as live in Light.

PSALM

SALM LVII. 10, 11, 12, 13. *Lincoln Tune.*



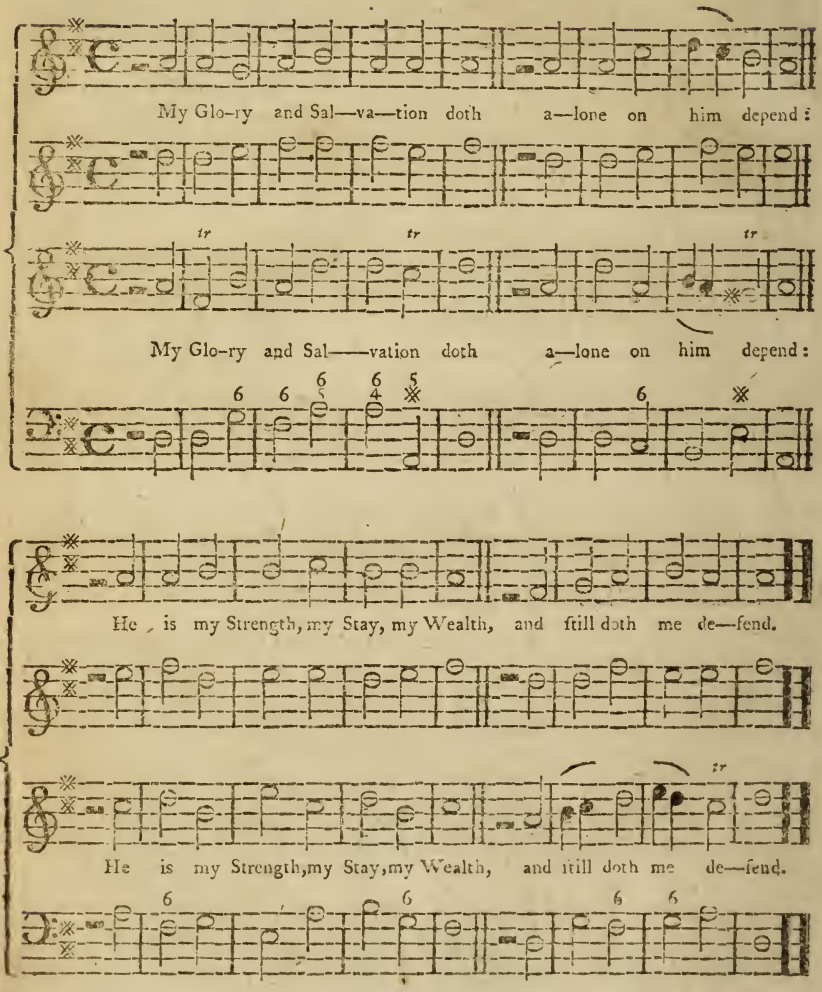
11. Among the People I will tell,
And ſhew his Praiſe that doth excell
the Goodneſs of my God:
in Heathen Lands abroad.

12. His Mercy doth extend as far
His Truth as high as any Star,
as the Heav'ns all are high:
that ſhineth in the Sky.

13. Set forth and ſhew thyſelf O God,
Exalt thyſelf on Earth abroad,
above the Heav'ns moſt bright:
thy Majeſty and Might.

PSALM

PSALM LXII. *Verſes 7, 8. St. Ann's Tune.*



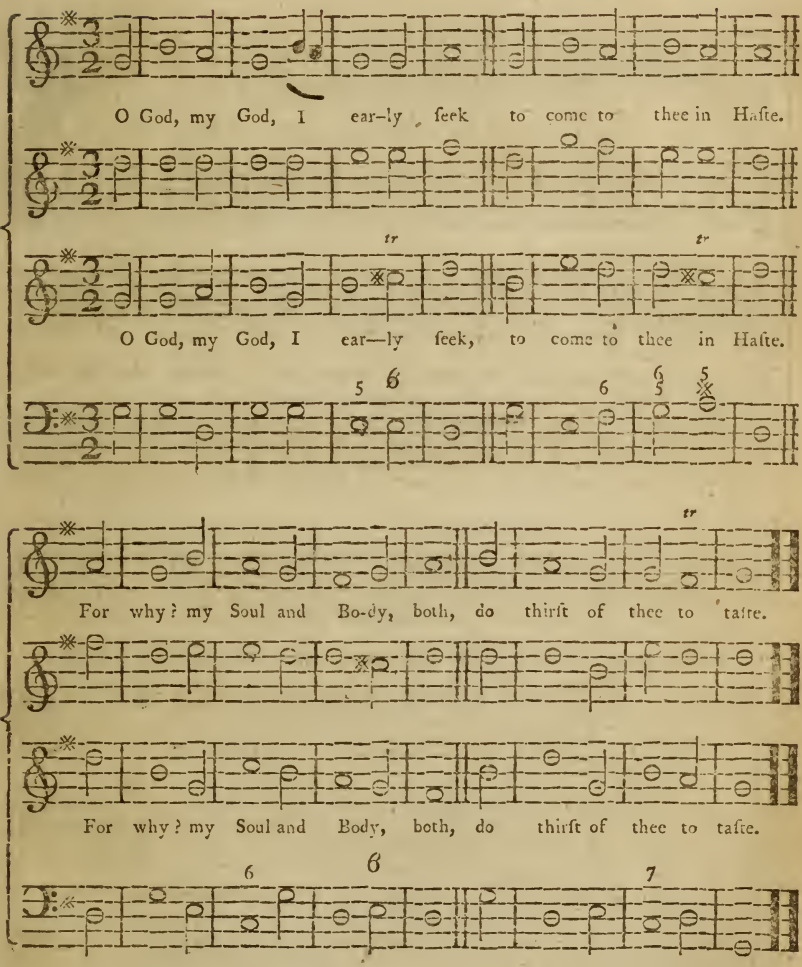
8. O put your Truſt in him alway,
Pour out your Hearts to him and ſay,
ye Folk with one Accord;
our Truſt is in the Lord.

GLORIA PATRI.

To Father, Son and Holy Ghoſt,
the God whom we adore:
Be Glory as it was, is now,
and ſhall be evermore.

PSALM

PSALM LXIII. *Namure Tune.*

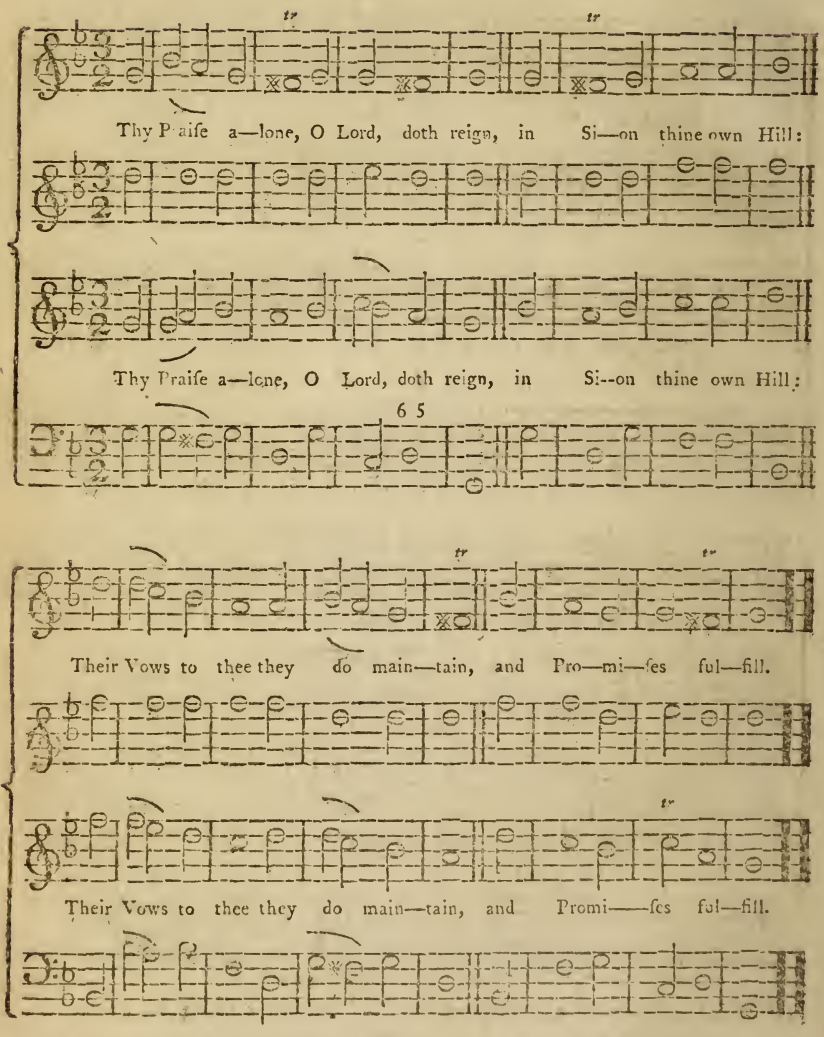


2. And in this barren Wilderneſs, where Waters there are none:
My Fleſh is parch'd for Thought of thee, for thee I with a one.

3. That I might ſee yet once again, thy Glory, Strength, and Might;
As I was wont it to behold within thy Temple bright.

4. For why? thy Mercies far ſurmount, this Life and wretched Days:
My Lips therefore ſhall give to thee, due Honour, Laud, and Praiſe.

PSALM LXV. *Stafford Tune.*



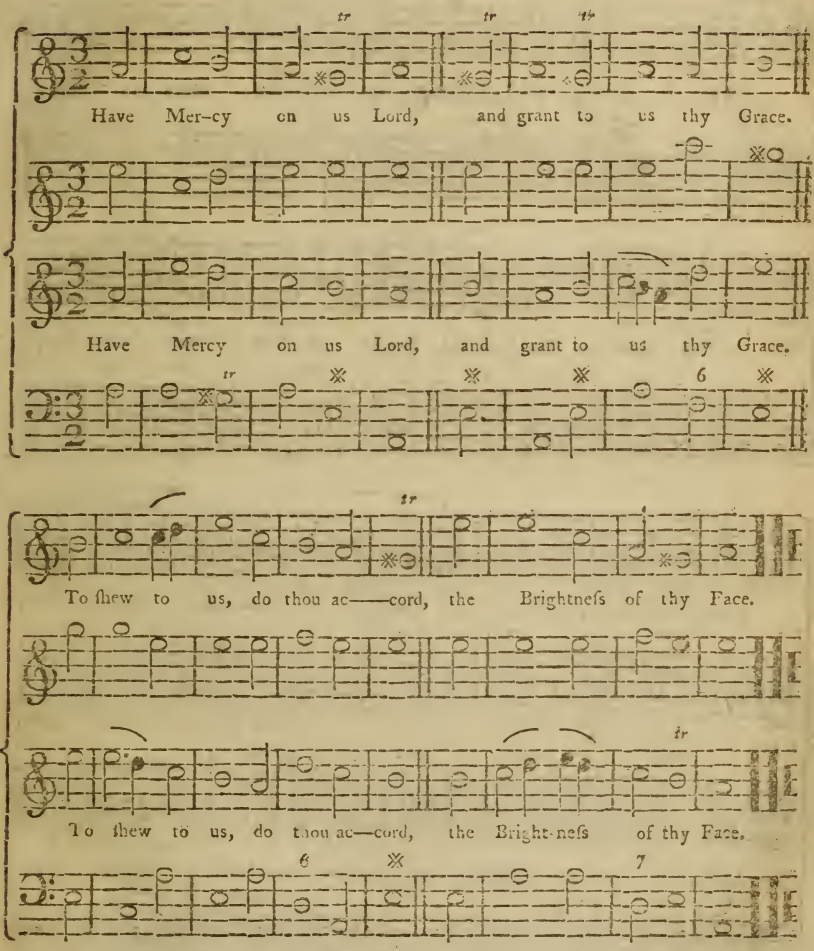
2. For that thou doſt their Pray'rs ſtill hear, and doſt thereto agree;
The People all, both far and near, with Truſt will come to thee.

3. Our wicked Life ſo far exceeds, that we ſhall fall therein:
But Lord forgive us our Miſdeeds, and purge us from our Sin.

4. The Man is bleſt whom thou doſt chuſe, within thy Courts to dwell:
Thy Houſe and Temple he ſhall uſe with Pleaſure that excell.

PSALM

PSALM LXVII. *Guildford Tune.*

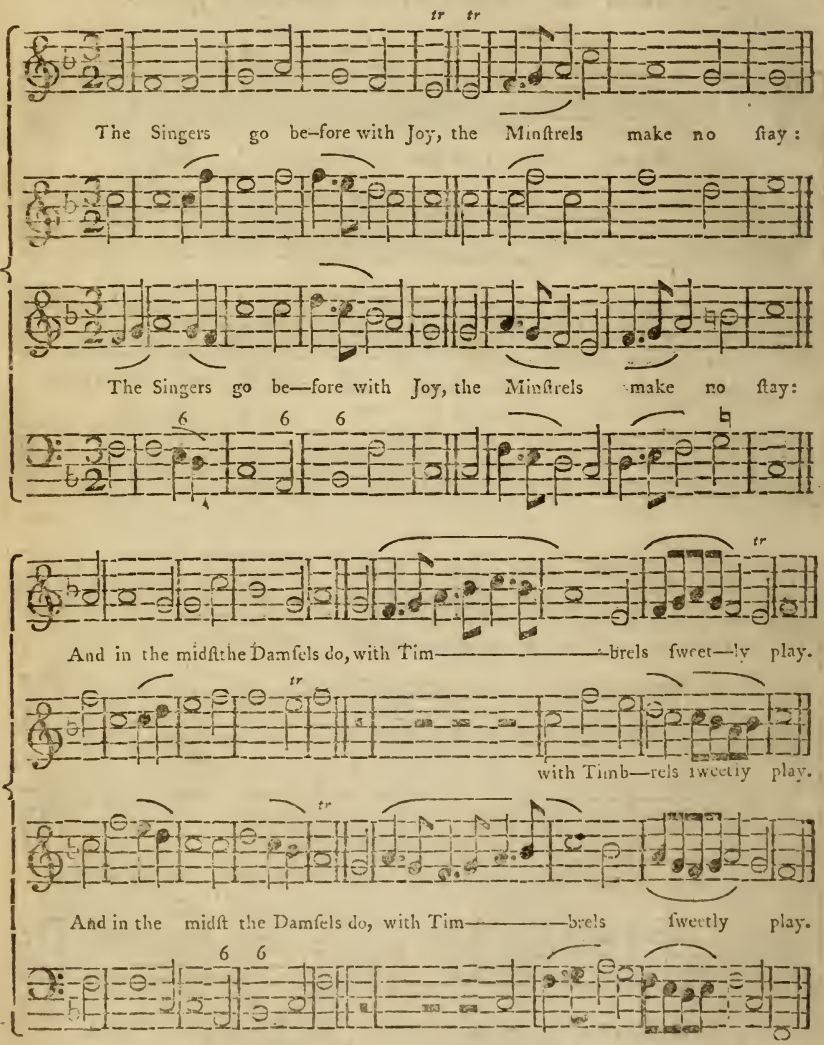


2. That all the Earth may know the Way to Godly Wealth:
And all the Nations here below, may ſee thy ſaving Health.

3. Let all the World, O God, give Praiſe unto thy Name:
And let the People all abroad, extol and laud the ſame.

4. Throughout the World ſo wide, let all rejoice with Mirth:
For thou with Truth and Right doſt guide, the Nations of the Earth.

PSALM LXVIII. Verſes 26, 27, 29, 30, *Laindon Tune.*



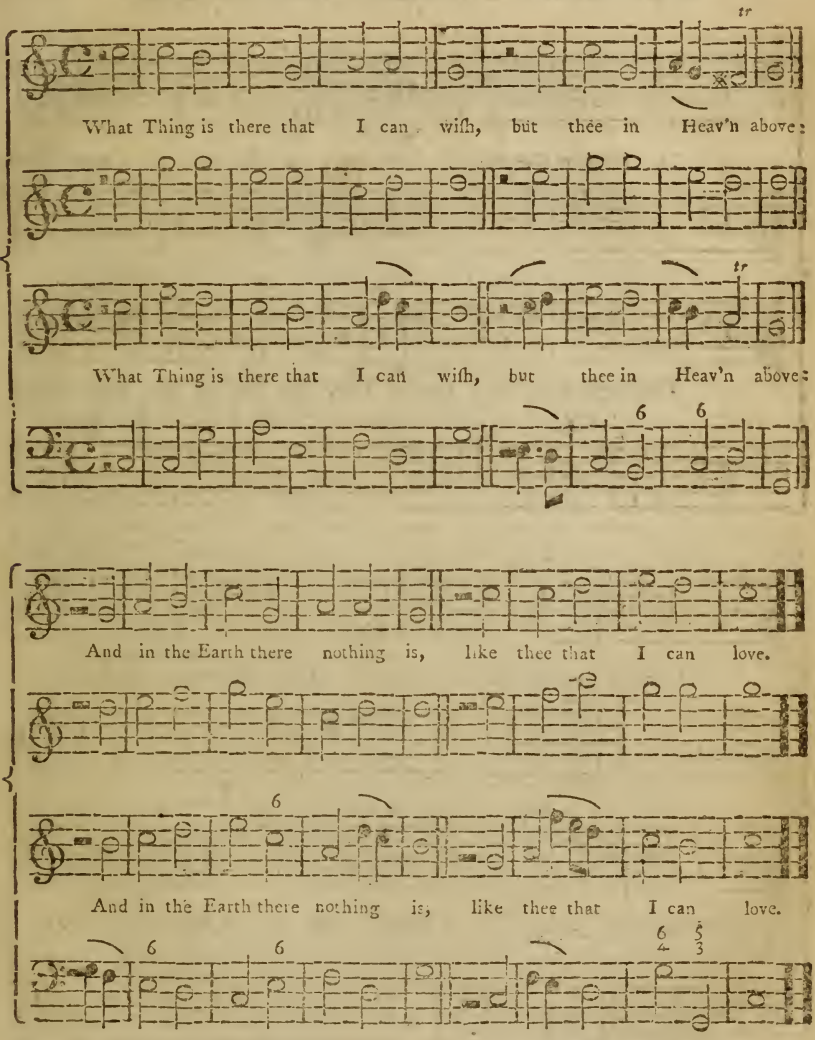
27. Now in the Congregation thou
And Jacob's whole Poſterity
O Iſrael praiſe the Lord,
agree with one Accord.

29. Thy God hath ſent forth ſtrength for thee;
The thing that thou hath wrought in us,
O God make firm and ſure,
for ever to endure.

30. Then in thy Temple Gifts will we
And in thy own Jeruſalem,
offer to thee, O Lord;
praiſe thee with one Accord.

PSALM

PSALM LXXIII. *Verſes* 23, 24, 25, 26, *Barking Tune.*



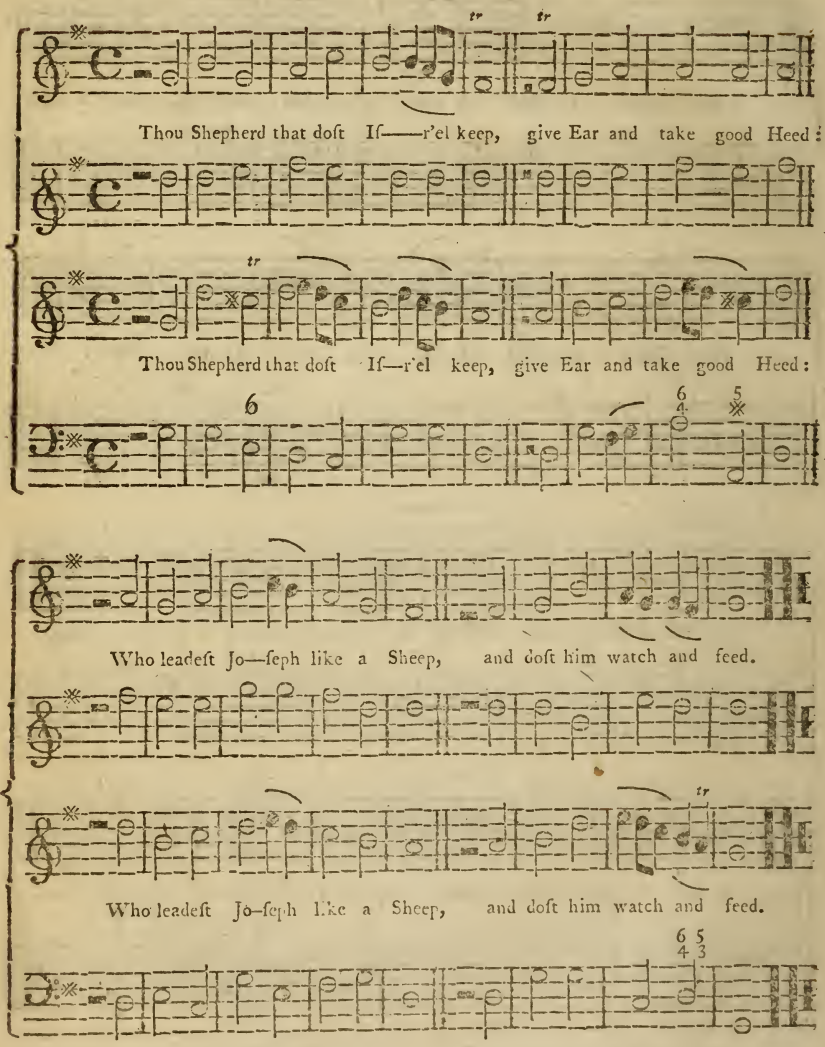
24. My Fleſh and Spirit both do fail,
For of my Heart he is the Strength
but God will me reſtore:
and Portion evermore.

25. But lo! all ſuch as thee forſake,
And thoſe that truſt in any thing,
thou ſhalt deſtroy each one:
ſaving in thee alone.

26. Therefore I will draw near to God,
In God alone I put my Truſt;
and ever with him dwell:
his Wonders I will tell.

PSALM

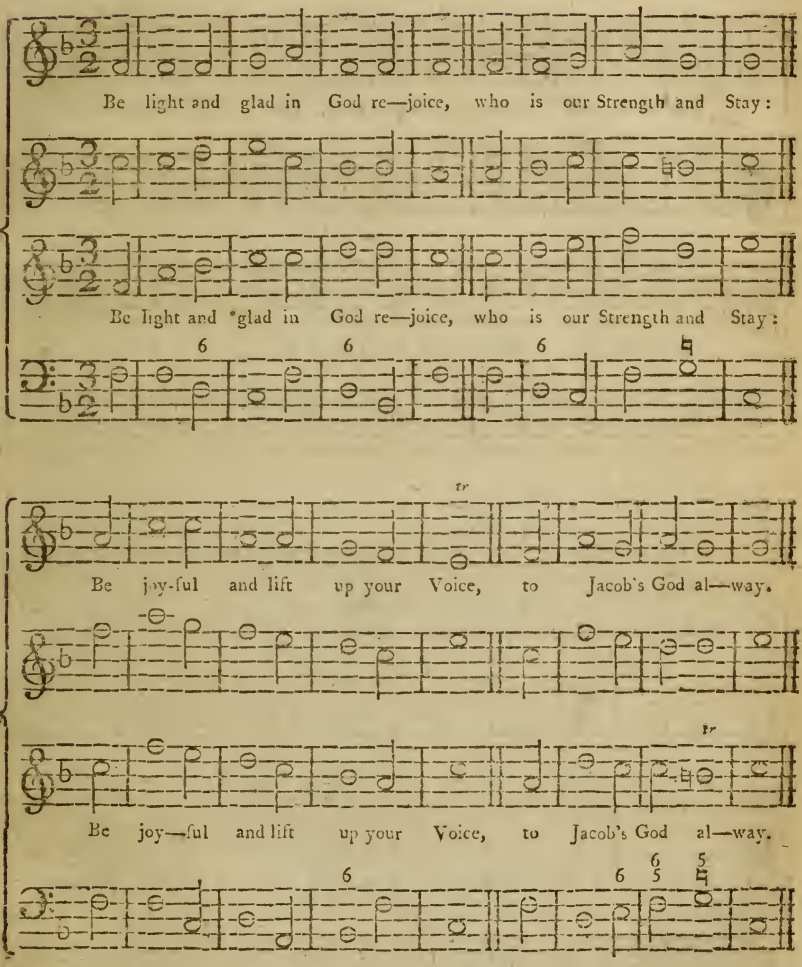
PSALM LXXX. *Rumford Tune.*



2. And thou, O Lord, whoſe Seat is ſet on Cherubims moſt bright:
Shew forth thyſelf, and do not let; ſend down thy Beams of Light:
3. Before Ephr'im and Benjamin, Manaſſes in likewiſe:
To ſhew thy Pow'r do thou begin, come help us, Lord, ariſe.
4. Direct our Hearts by thy good Grace, convert us unto thee:
Shew us the Brightneſs of thy Face, and then full ſafe are we.

PSALM

PSALM LXXXI. *Proper Tune.*



3. Blow as it were in the New Moon, with Trumpets of the beſt:
As it was uſed to be done, at any ſolemn Feaſt.

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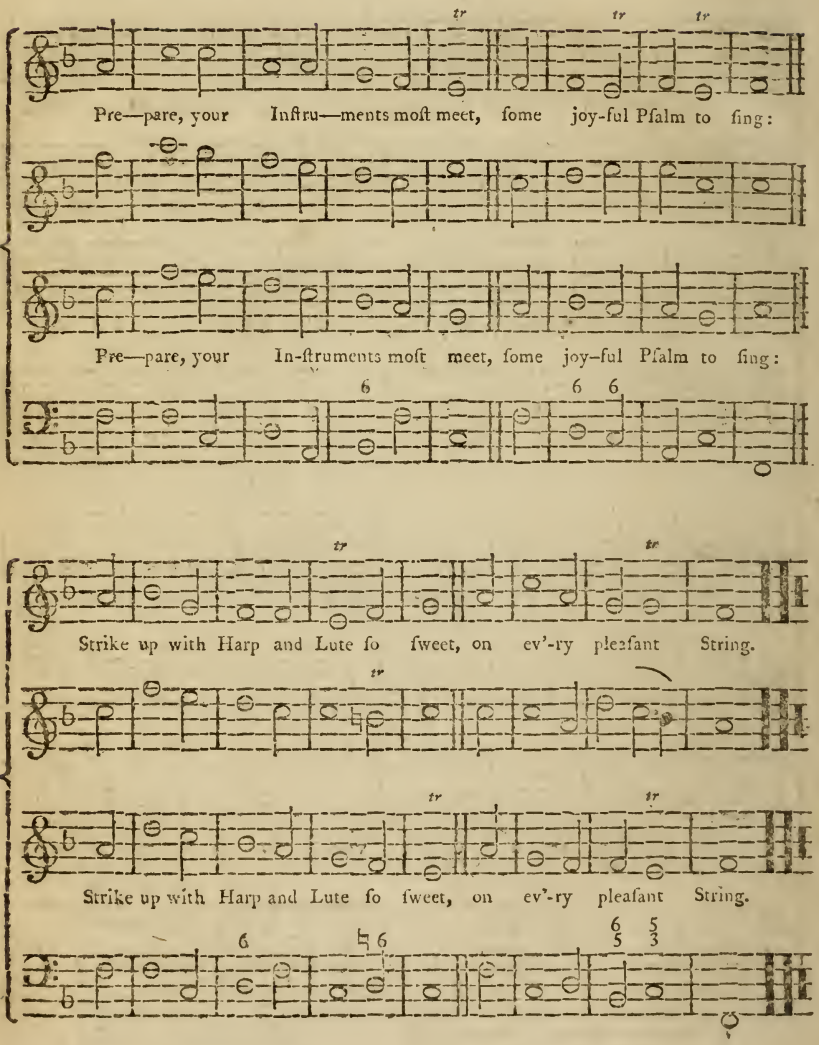
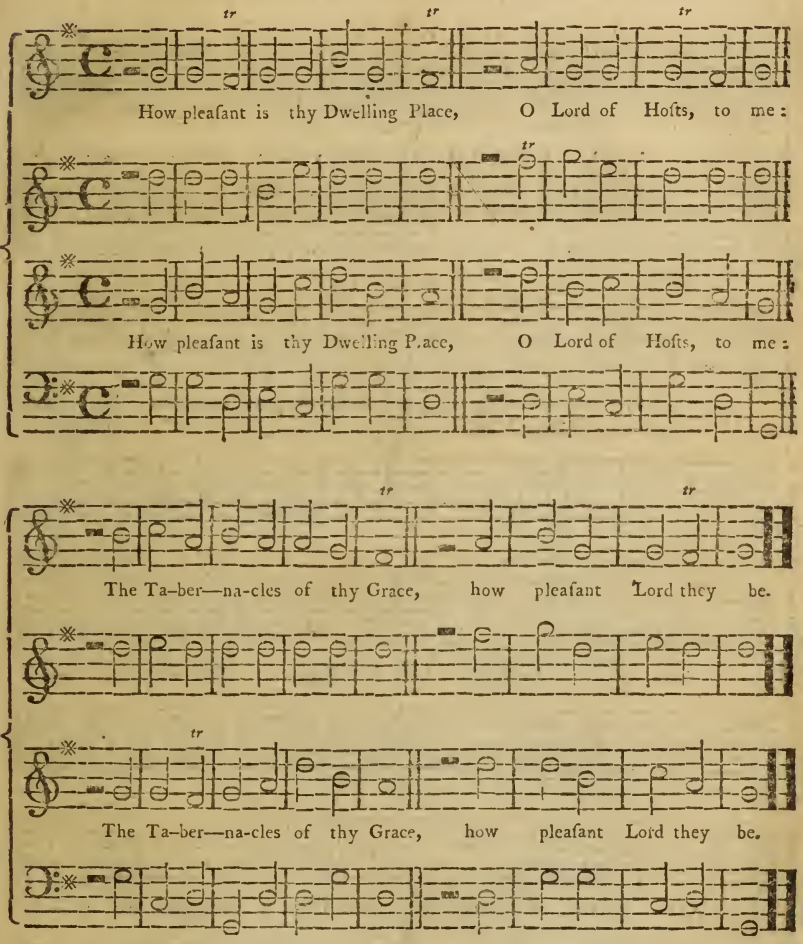


4. For this is unto Iſrael a Statute, which was made
By Jacob's God, and muſt full well be evermore obey'd.

PSALM

PSALM LXXXIV. *Colcheſter Tune.*

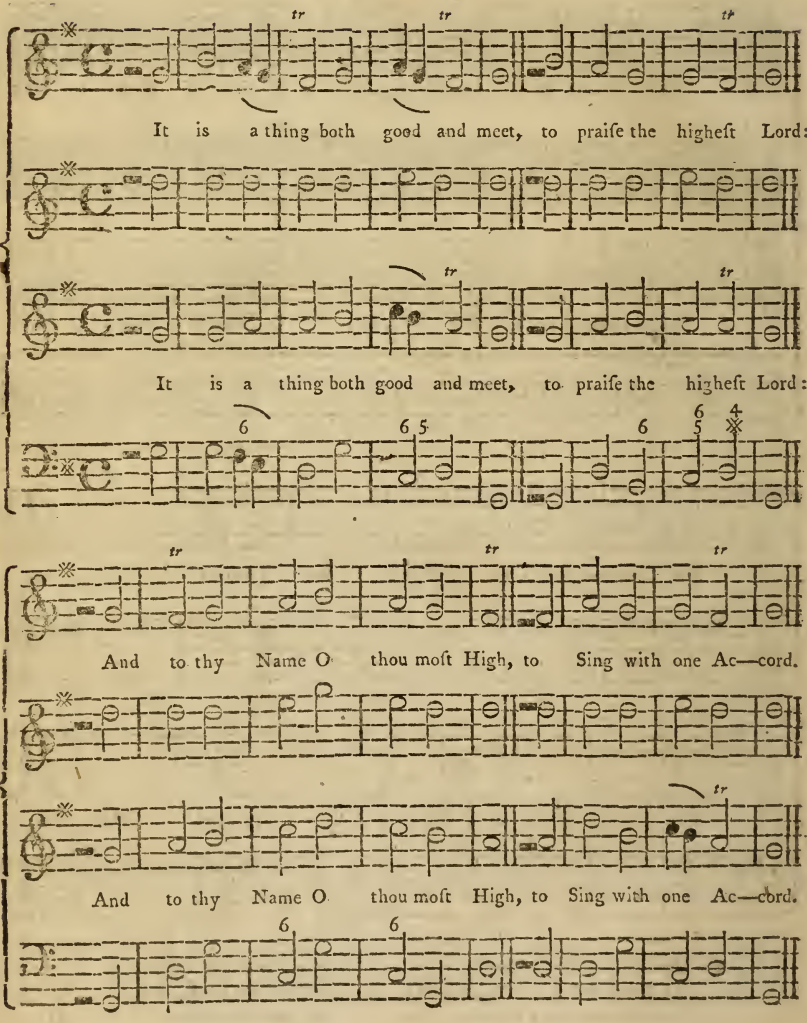


2. My Soul doth long full ſore to go into thy Courts abroad:
My Heart and Fleſh cry out alſo for thee the living God.

3. The Sparrows find a Room to reſt, and ſave themſelves from Wrong:
The Swallow alſo hath a Neſt, wherein to keep her Young.

4. Theſe Birds full nigh thine Altar may have Place to ſit and ſing:
O Lord of Hoſts, thou art alway, my only God and King.

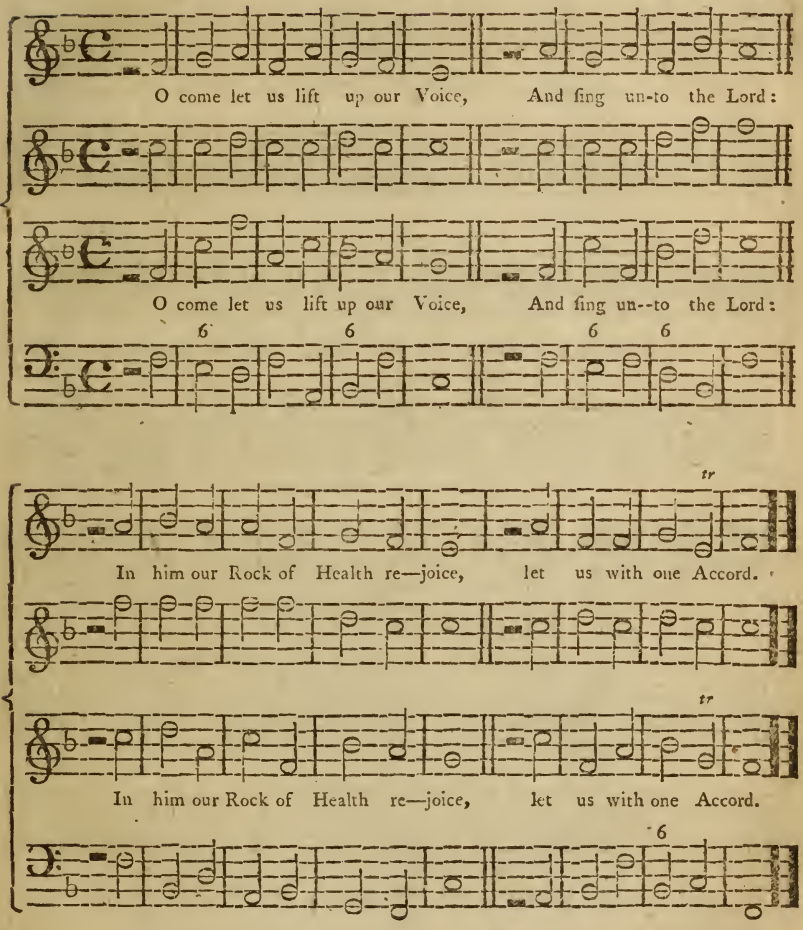
PSALM XCII. *Cranfield Tune.*



2. To ſhew the Kindneſs of the Lord,
   And to declare his Truth abroad,
   before the Day be light:
3. Upon a Ten String'd Inſtrument,
   With all the Mirth you can invent,
   when it doth draw to Night.
   on Lute and Harp ſo ſweet;
4. For thou haſt made me to rejoice
   That I have Joy in Heart and Voice
   of Inſtruments moſt meet.
   in Things ſo wrought by thee;
   thy handy Works to ſee.

PSALM

PSALM XCV. *St. David's Tune.*

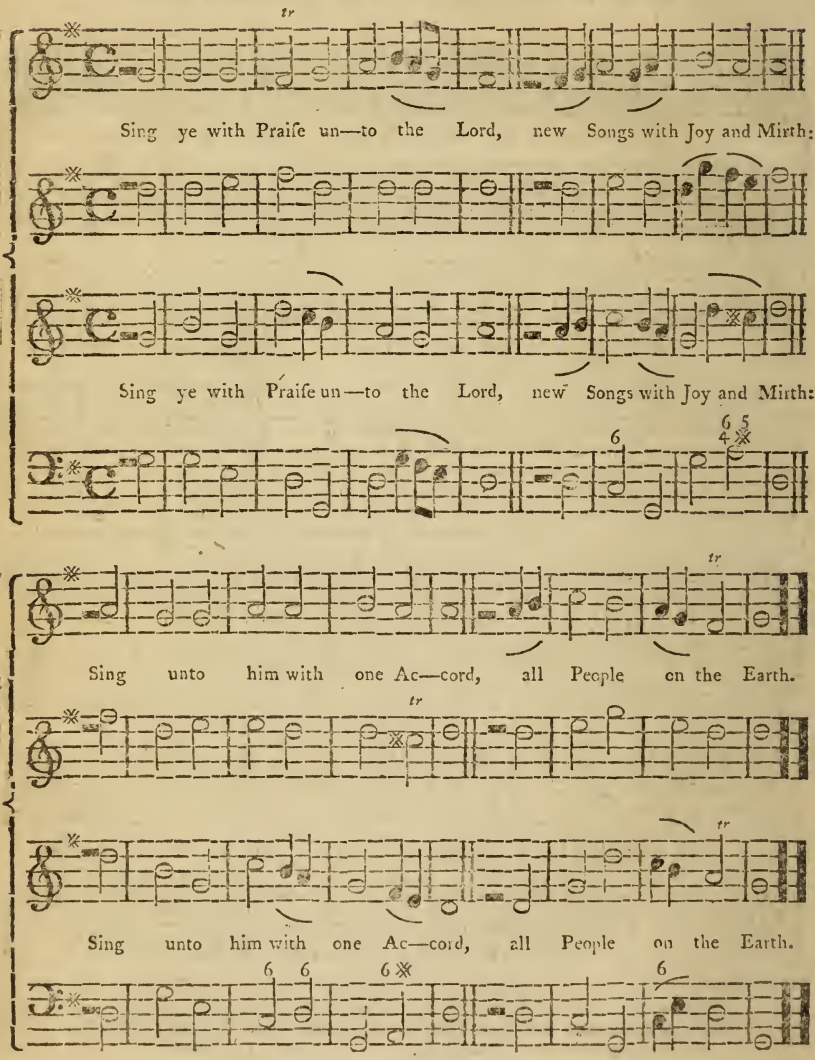


2. Yea let us come before his Face, to give him Thanks and Praise:
In singing Psalms unto his Grace, let us be glad always.

3. For why? the Lord he is, no doubt, a great and mighty God:
A King above all Gods thro'out, in all the World abroad.

4. The Secrets of the Earth so deep, and Corners of the Land:
The Tops of Hills that are so steep, he hath them in his Hand.

PSLAM XCVI. *St. Alban's Tune.*



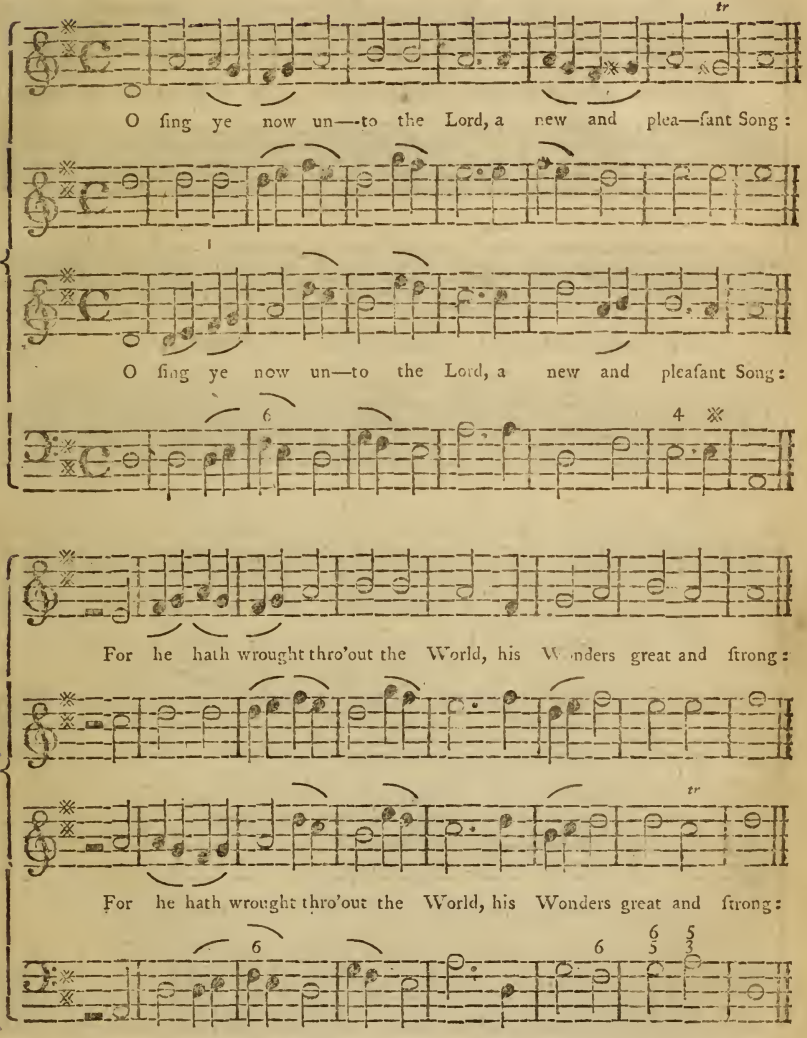
2. Yea ſing unto the Lord alway,
Declare and ſhew from Day to Day,
praiſe ye his holy Name:
Salvation by the ſame.

3. Among the Heathen all declare
To ſhew his Wonders do not ſpare,
his Honour round about:
in all the World thro'out.

4. For why? the Lord is much of Might
And he is to be dread of right,
and worthy of all Praiſe:
above all Gods alway.

PSALM

PSALM XCVIII. *Skipton Tune.*



3. The Lord doth make his People know, his ſaving Health and Might:
And alſo doth his Juſtice ſhew in all the Heathen's Sight.

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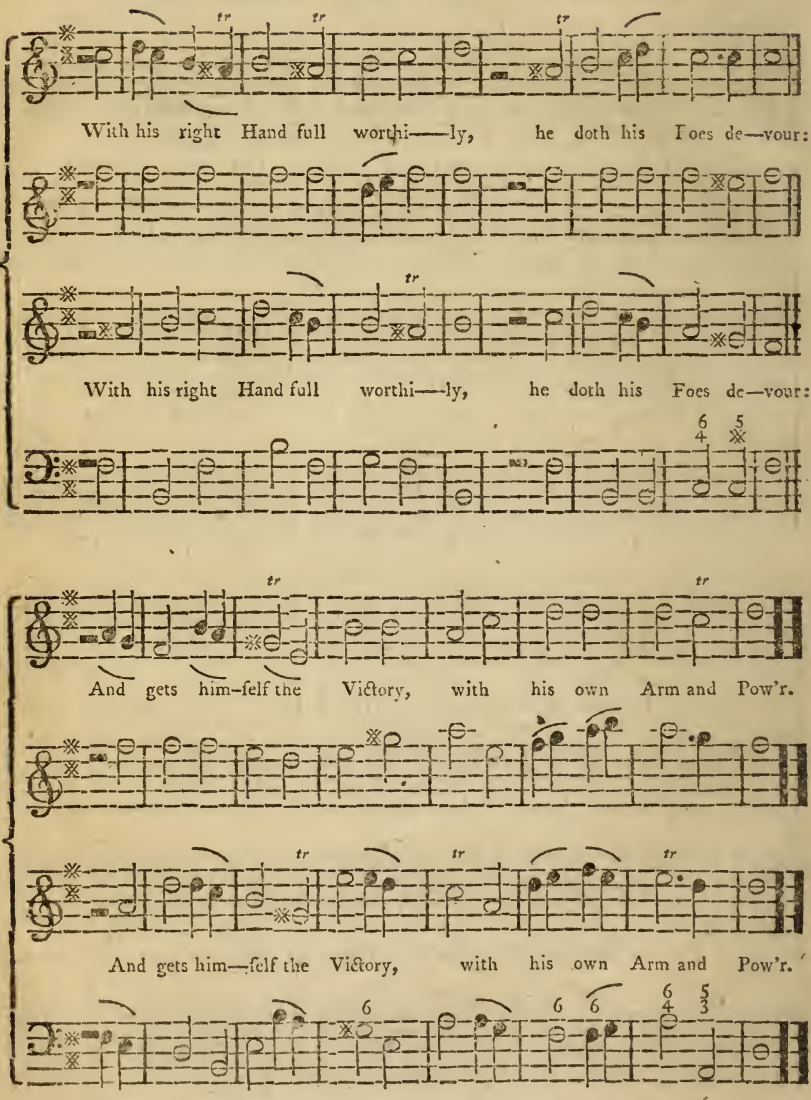
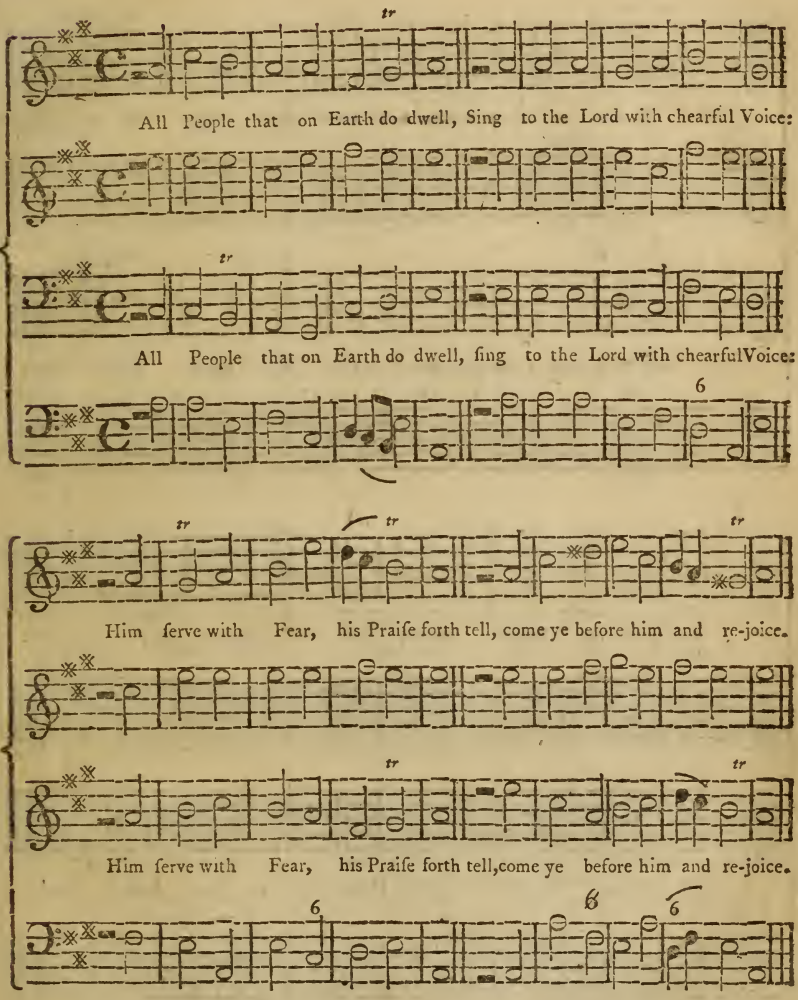


4. His Grace and Truth to Iſrael in Mind he doth record:
And all the Earth hath ſeen right well the Goodneſs of the Lord.

PSALM

PSALM C. *Proper Tune.*



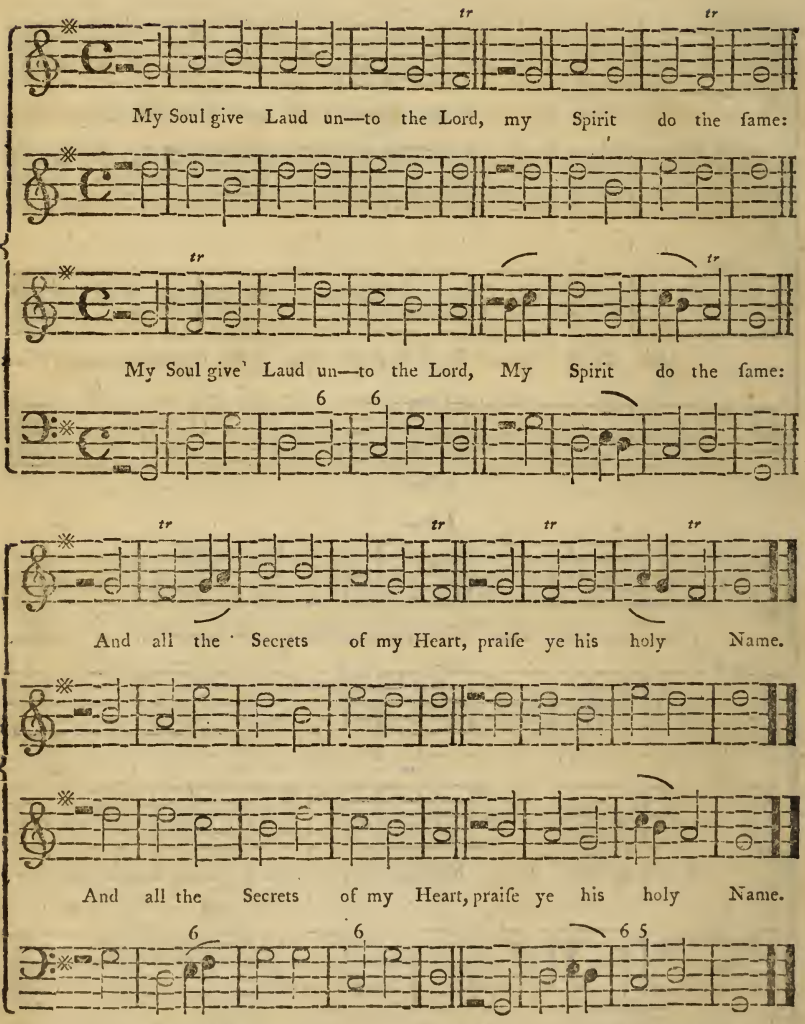
2. The Lord, ye know is God indeed,
   We are his Flok he doth us feed,
   without our Aid he did us make;
   and for his Sheep he doth us take.

3. O enter then his Gates with Praiſe,
   Praiſe, laud, and bleſs his Name always,
   approach with Joy his Courts unto:
   for it is ſeemly ſo to do.

4. For why? the Lord our God is good,
   His Truth at all Times firmly ſtood,
   his Mercy is for ever ſure:
   And ſhall from Age to Age endure.

PSALM

PSALM CIII. *Ferry Tune.*



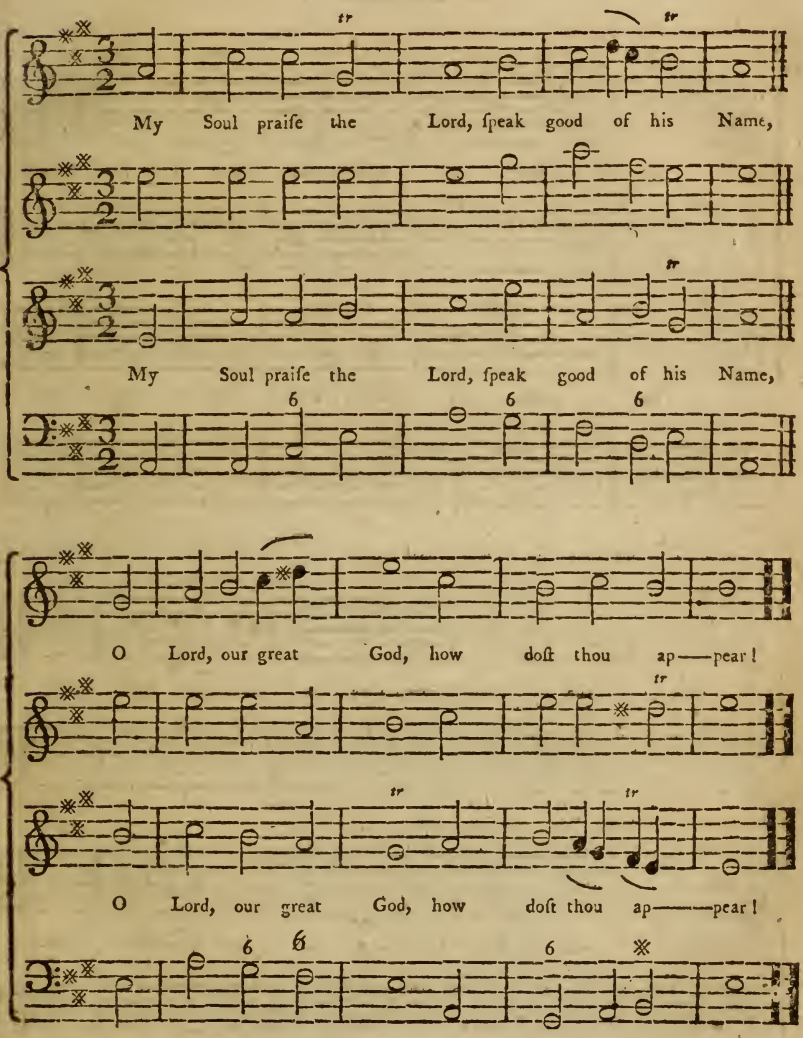
2. Praiſe thou the Lord my Soul who hath to thee been very kind:
And ſuffer not his Benefits to ſlip out of thy Mind.

3. That gave thee Pardon for thy Faults, and thee reſtor'd again;
From all thy weak and frail Diſeaſe, and heal'd thee of thy Pain.

4. That did redeem thy Life from Death, from which thou could'ſt not flee,
His Mercy and Compaſſion both, he did extend to thee.

PSALM

PSALM CIV. *Hanover Tune.*



2. With Light as a Robe thou haſt thyſelf clad,
Whereby all the Earth thy Greatneſs may ſee;
The Heavens in ſuch Sort thou alſo has ſpread,
That they to a Curtain compared may be.

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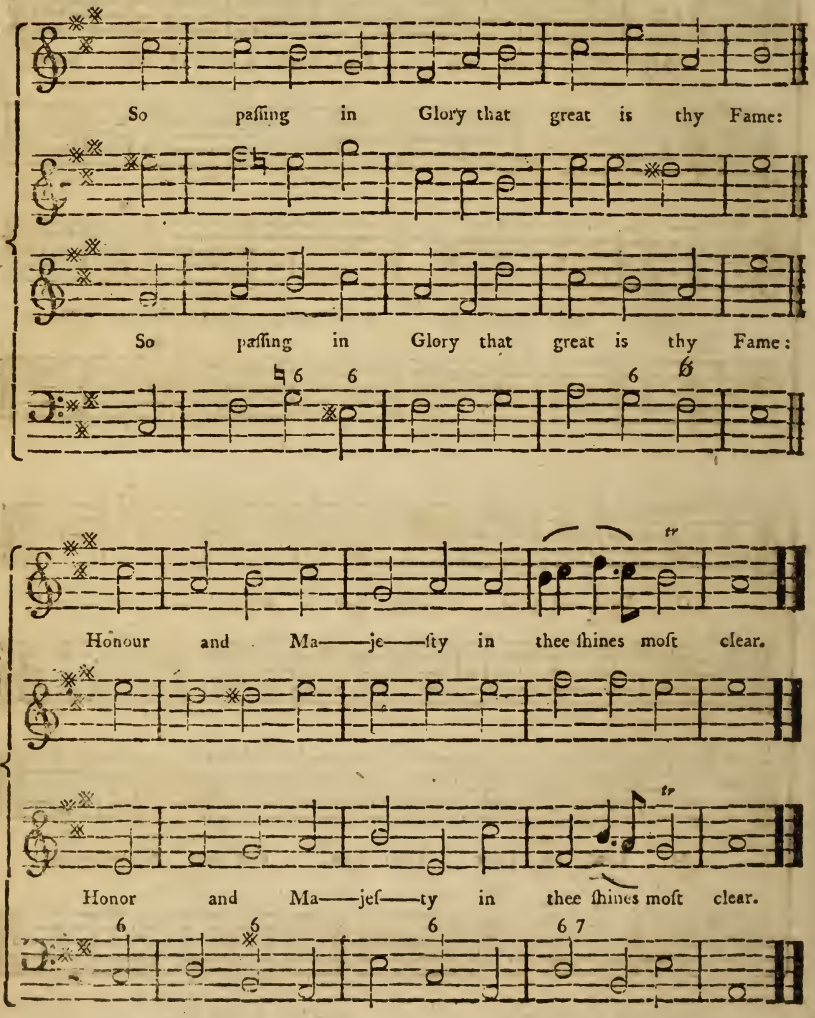
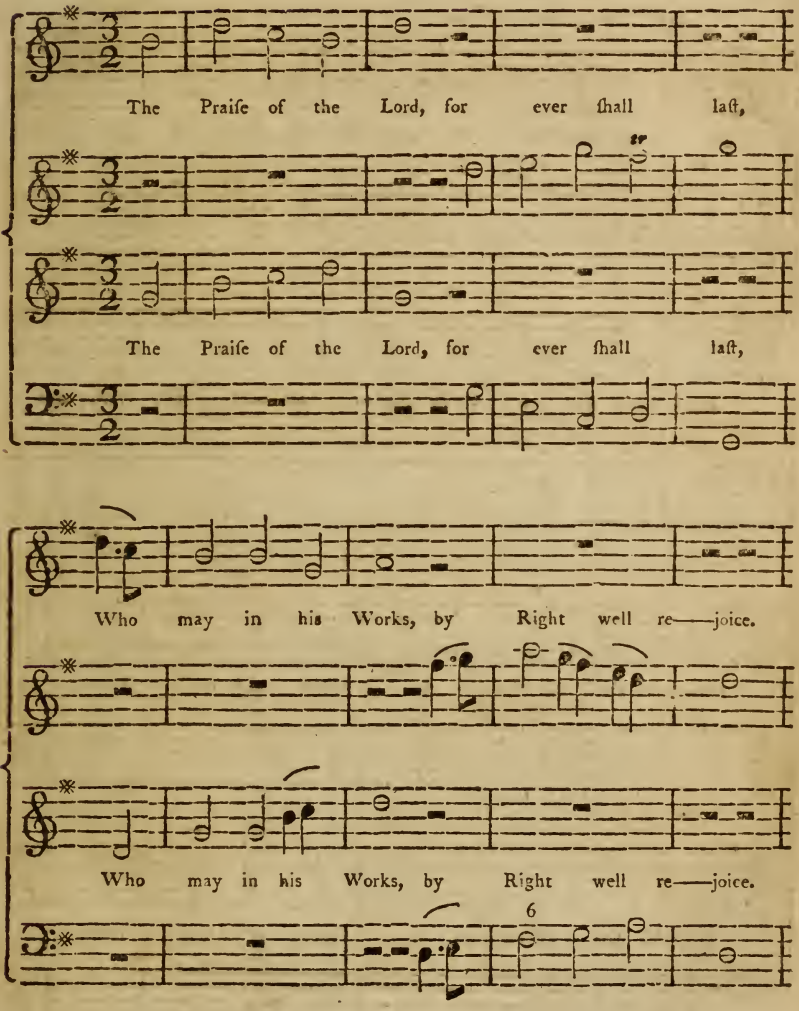


3 His Chamber-beams lie in the Clouds full ſure,
Which as his Chariots are made him to bear;
And there with much ſwiftneſs his Courſe doth endure:
Upon the Wings riding of Winds in the Air.

PSALM

PSALM CIV. *Three laſt Verſes, Spetiſbury Tune.*



23. To this Lord and God,
So long as I live,
Then am I moſt certain
I will rejoice in him,
will I ſing always,
my God praiſe will I:
my Words ſhall him pleaſe
to him will I cry.

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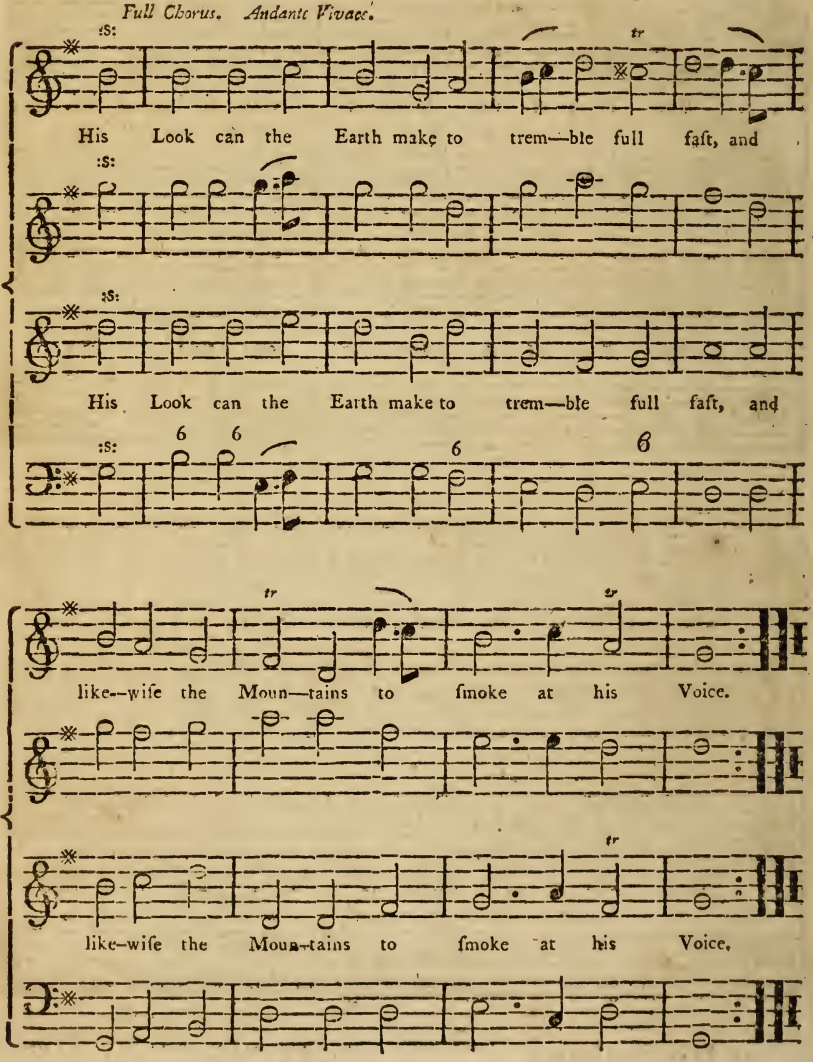
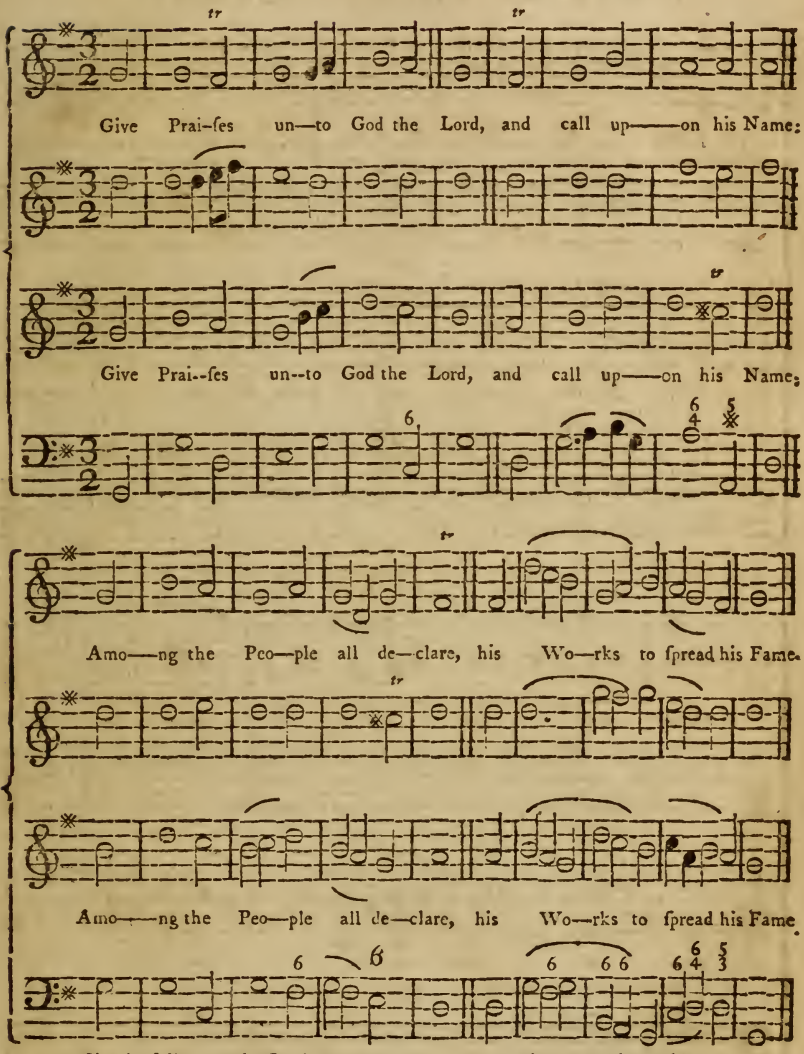


24. The Sinners, O Lord,
Alſo the Perverſe,
But as for my Soul
And ſay with the Faithful,
conſume in thine Ire,
them root out with ſhame,
now let it ſtill deſire,
praiſe ye the Lord's Name.

PSALM

PSALM CV. *Dagenham Tune.*



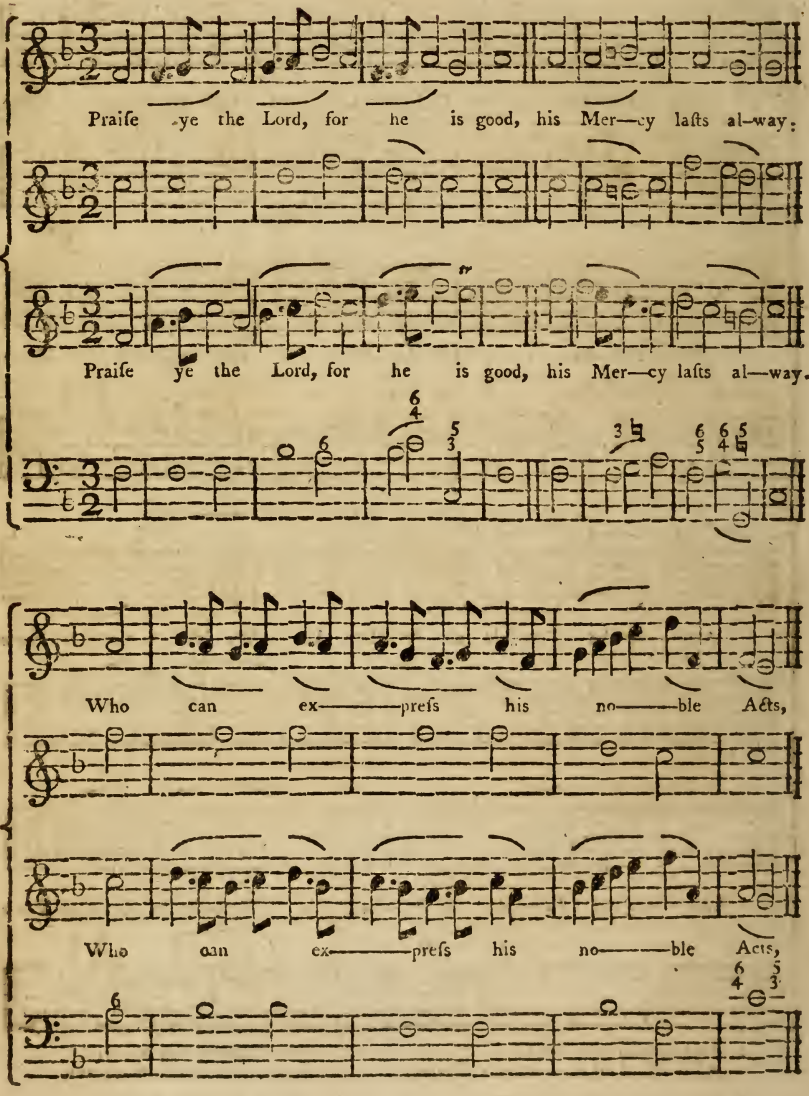
2. Sing joyfully unto the Lord, yea ſing unto him praiſe;
And talk of all his wondrous Works, that he hath wrought always.

3. In honour of his holy Name, rejoice with one Accord;
And let the Heart alſo be glad, of them that ſeek the Lord.

4. Seek ye the Lord, and ſeek the Strength of his eternal Might:
Yea ſeek his Face inceſſantly, and Preſence of his Sight.

PSALM

PSALM CVI. *Chelmsford Tune.*



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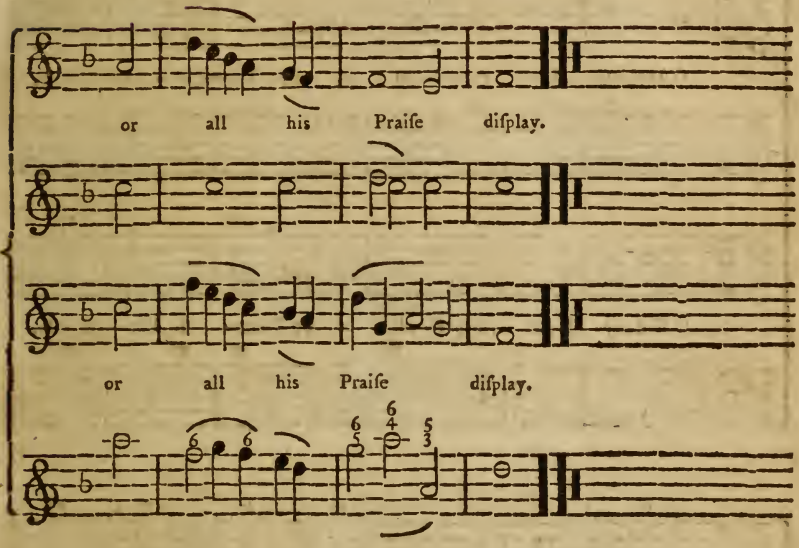


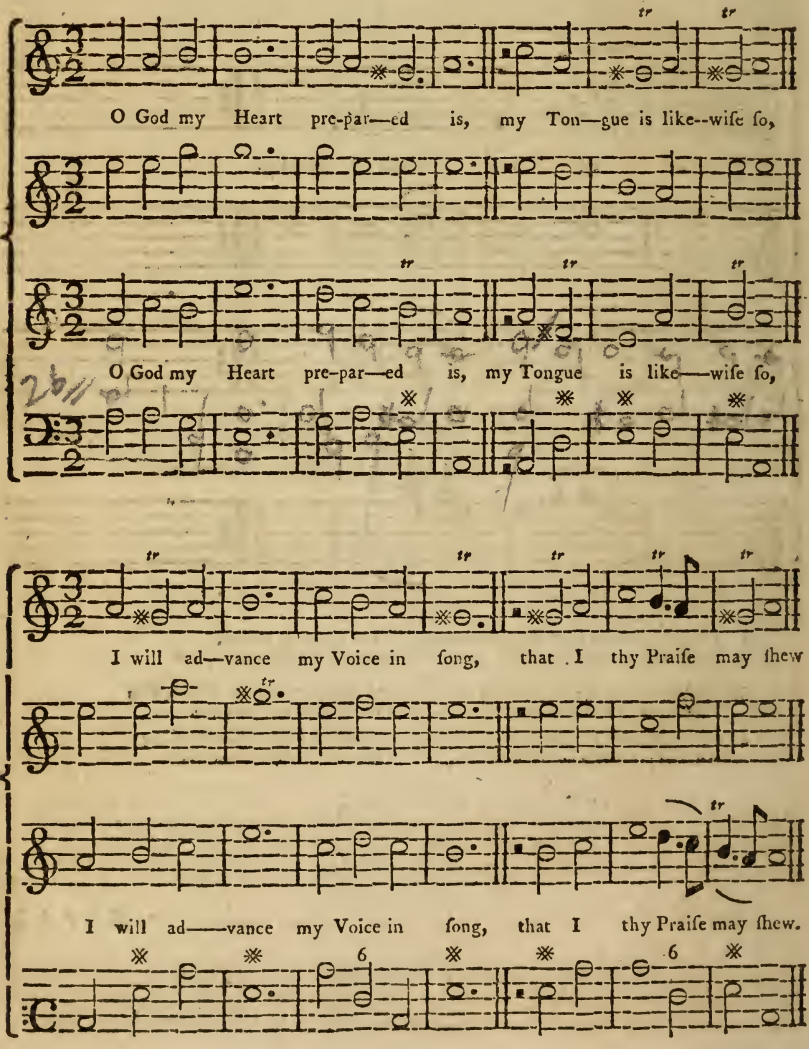
2. They bleſſed are that Judgement keep, and juſtly do alway,
With favour of thy People, Lord, remember me I pray.

3. And with thy ſaving Health, O Lord, vouchſafe to viſit me,
That I the great Felicity, of thine Elect may ſee.

4. And with thy Peoples joy, I may a joyful Mind poſſes;
And may with thine Inheritance, a chearful Heart expreſs.

PSALM

PSALM CVIII. *Ely Tune.*



3. By me among the People, Lord,
And I among the Heathen Folk,
I'll praiſed ſhalt thou be,
will Praiſes ſing to thee.

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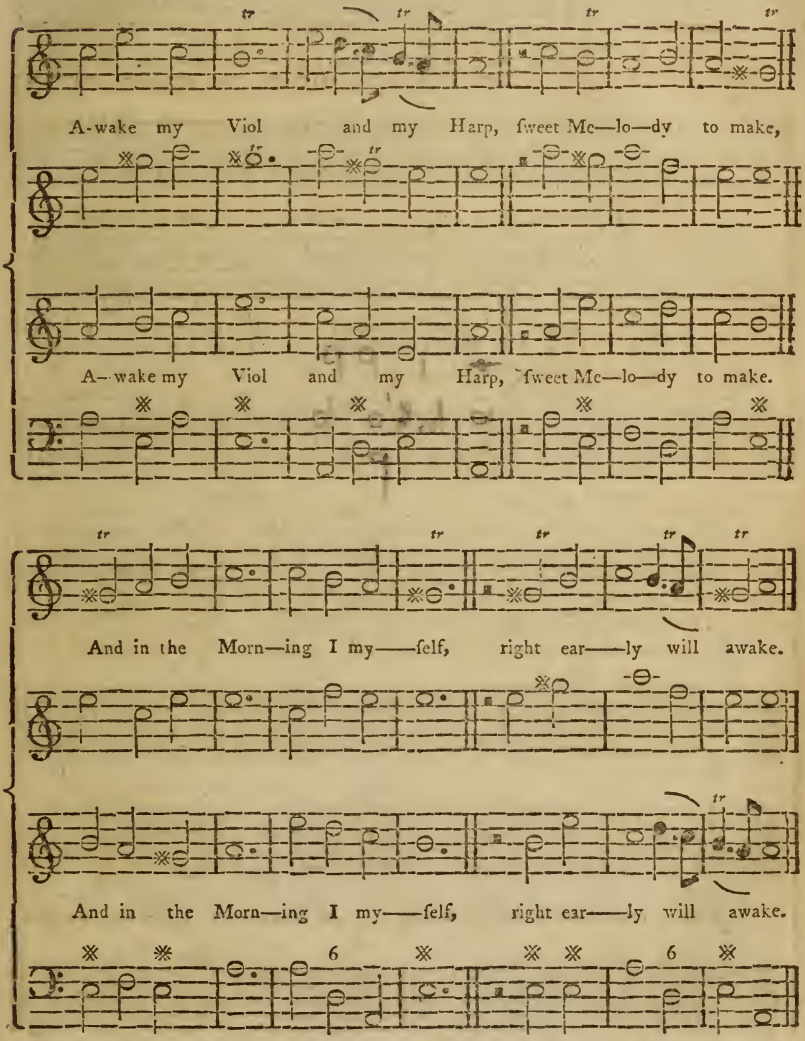
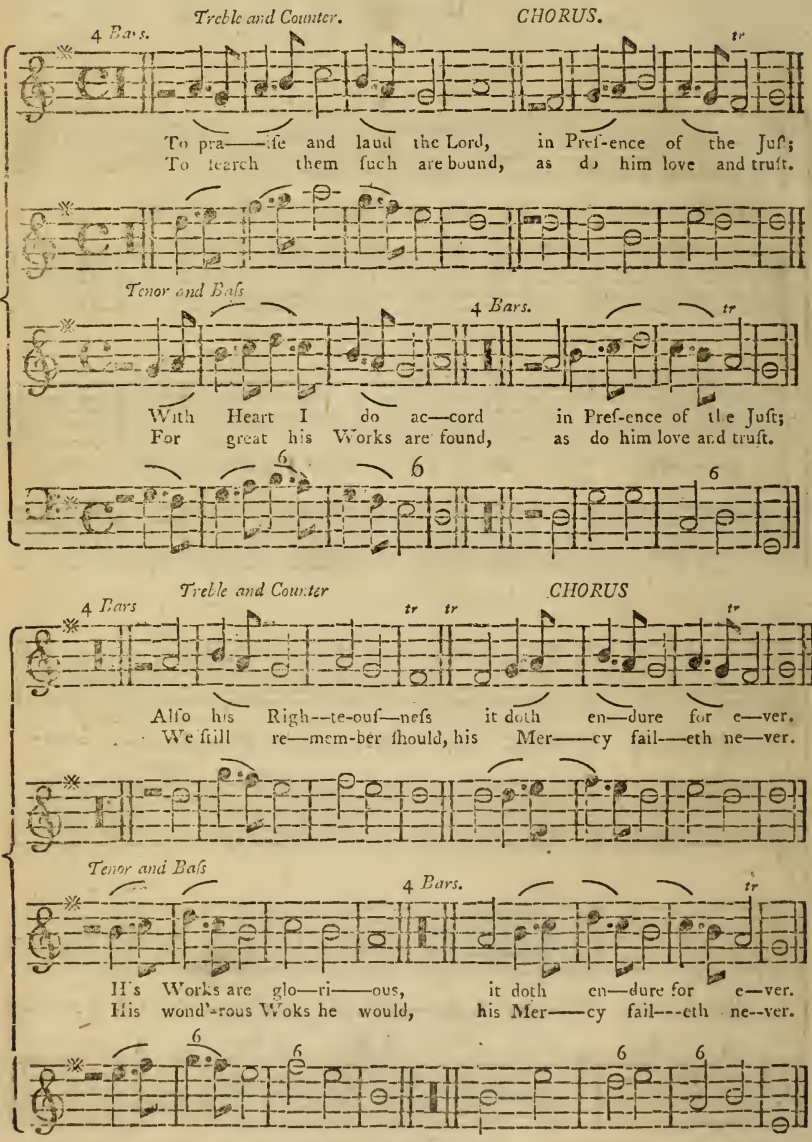


4. Becauſe thy Mercy doth aſcend, above the Heavens moſt high;
Alſo thy Truth doth reach the Clouds within the lofty Sky.

PSALM CXI. *Great Warley Tune.*

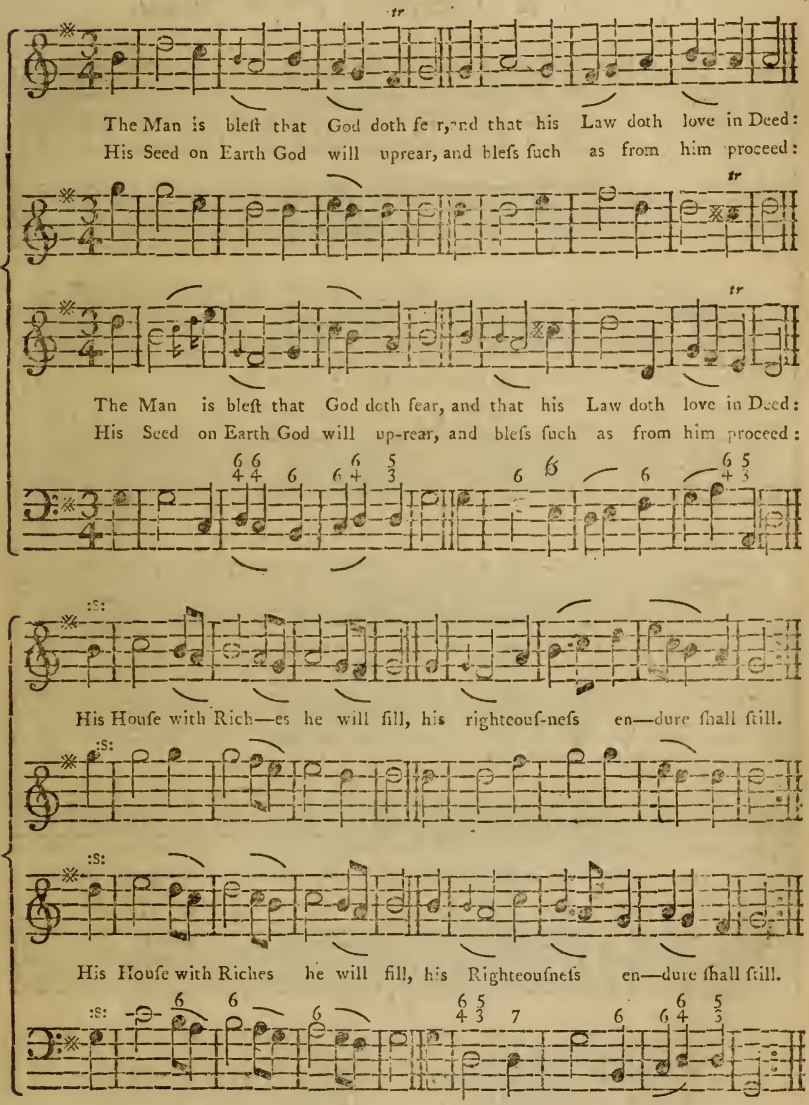


3 Such as to him bear love, a Portion fair above, he hath up for them laid.
For this they ſhall well find, he will have them in mind, and keep them as he ſaid.

4. For he did not diſdain, his Works to ſhew them plain, by Light'nings and by Thunders
When he the Heathen's Land, did give into their Hand, where they beheld his Wonders.

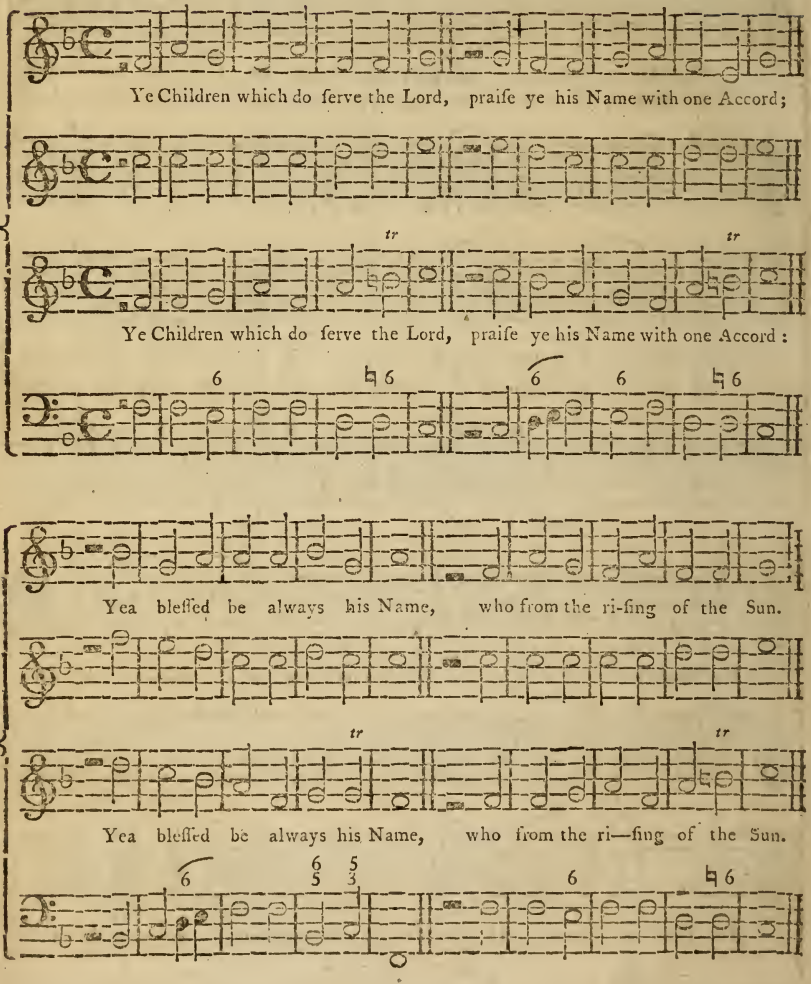
PSALM

PSALM CXII. *Magdalen Tune.*



2. Unto the Righteous doth ariſe, in Trouble Joy; in Darkneſs Light:
Compaſſion great is in his Eyes, and Mercy always in his Sight.
Yea Pity moveth him to lend, he doth with Judgment Things expend.

PSALM CXIII. *Proper Tunes.*



2. He doth abaſe himſelf we know,
And alſo in the Heaven above,
Things to behold on Earth below:
the Needy out of Duſt to draw.

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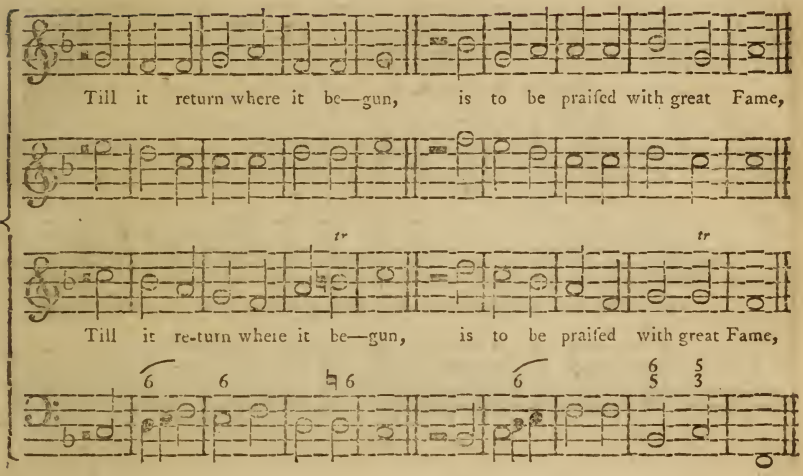

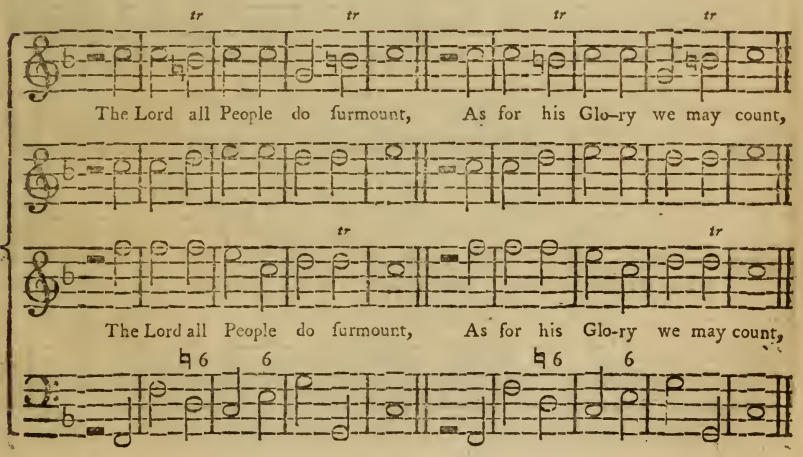

Alſo the Poor which Help none ſaw, his Mercy only did him move:
And ſo did ſet him up on high, with Princes of great Dignity.

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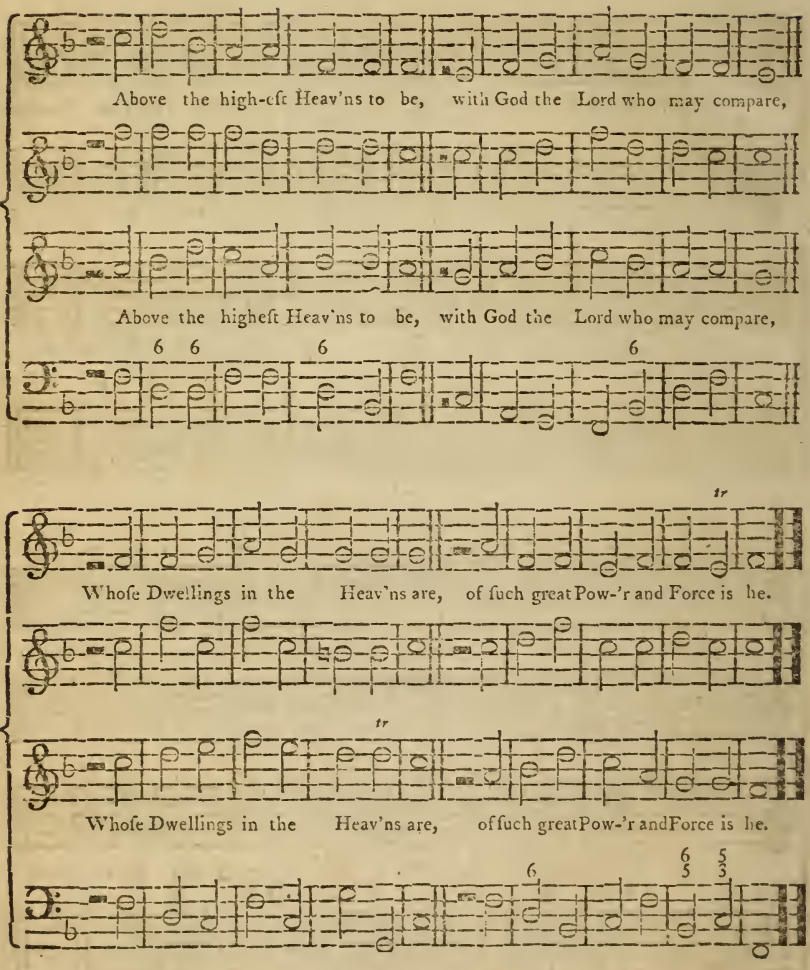
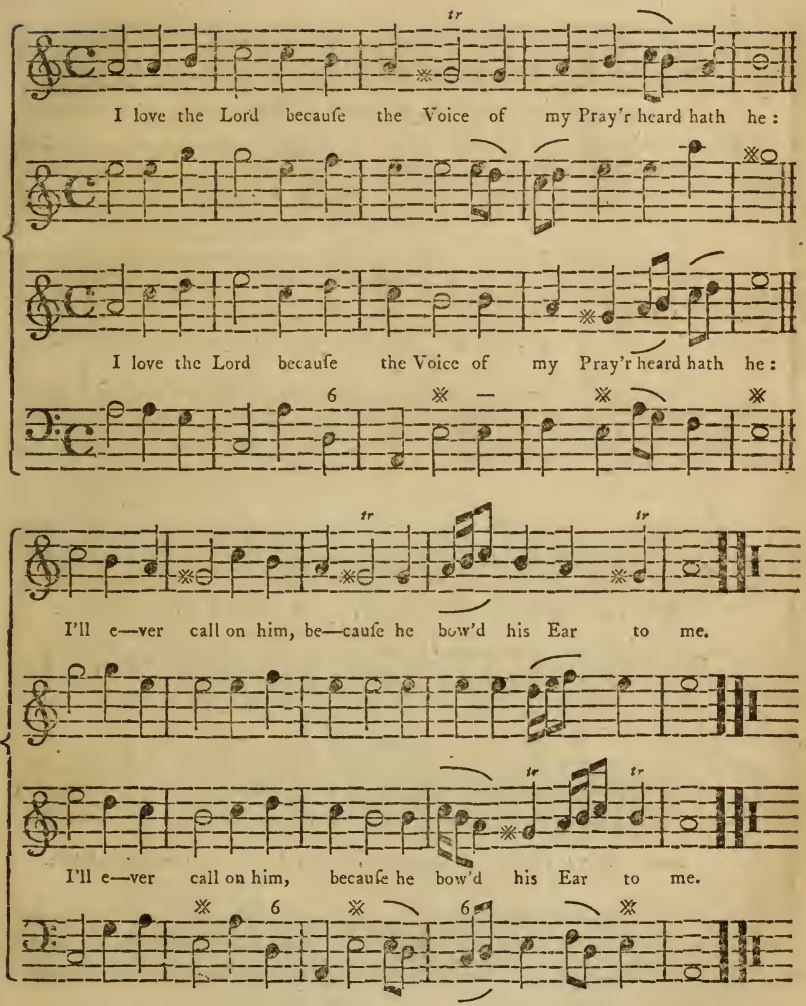


That rule his People with great Fame, the Barren he doth make to bear,
And with great Joy their Fruit to rear, therefore praiſe ye his holy Name.

PSALM

PSALM CXVI. *Wendover Tune.*



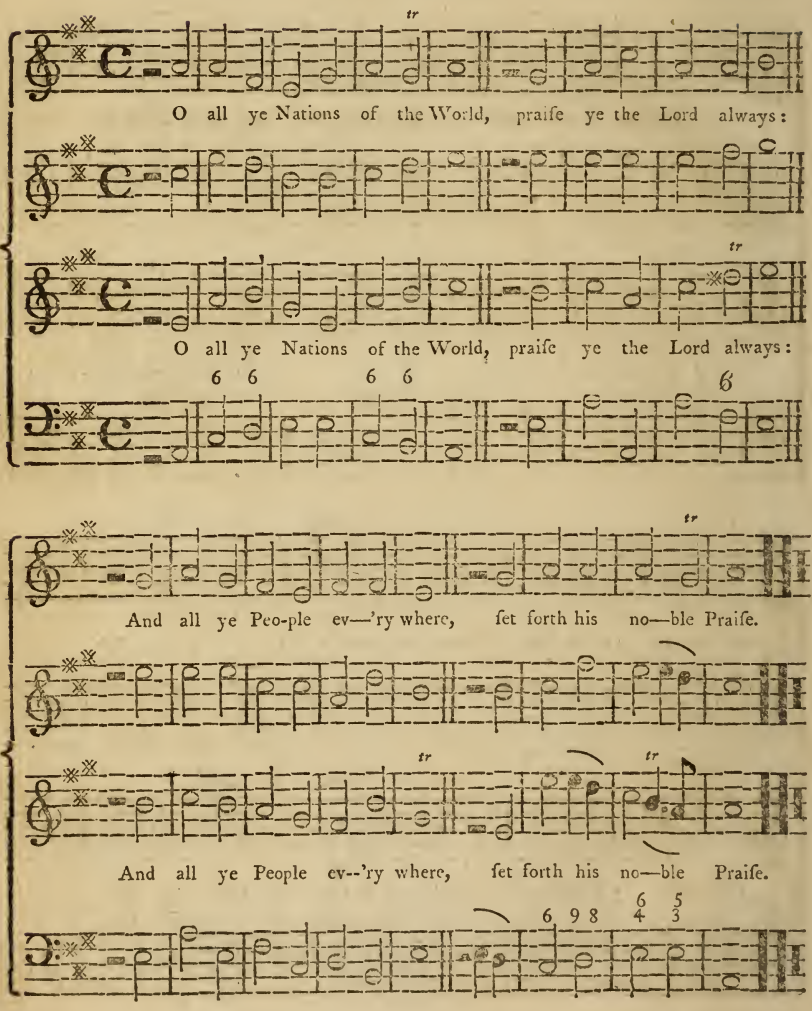
2. Ev'n when the Snares of cruel Death about beſet me round;
When Pains of Hell me caught, and when I Woe and Sorrow found.

3. Upon the Name of God the Lord, then did I call and ſay,
Deliver thou my Soul, O Lord, I do thee humbly pray.

4. The Lord is very merciful, and juſt he is alſo:
An in our God Compaſſion doth moſt plentifully flow.

PSALM

PSALM CXVII. *Buxton Tune.*



2. For great his Kindneſs is to us, his Truth doth not decay:
Wherefore praiſe ye the Lord our God, praiſe ye the Lord alway.

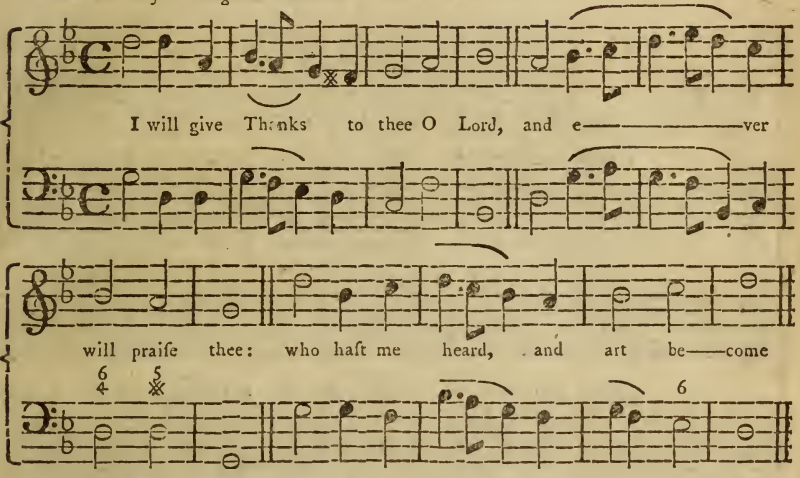
GLORIA PATRI.

To Father, Son, and Holy Ghoſt, the God whom we adore;
Be Glory as it was, is now, and ſhall be evermore.

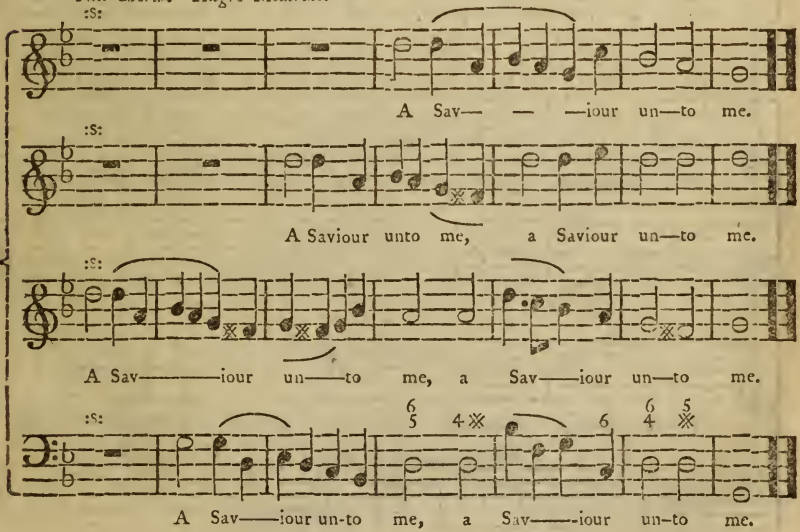
PSALM

PSALM CXVIII. *Verse* 19, 20, 21, 22. *Cudham Tune.*

Tenor and Baſs. Allegro. Moderato.



Full Chorus. Allegro Moderato.

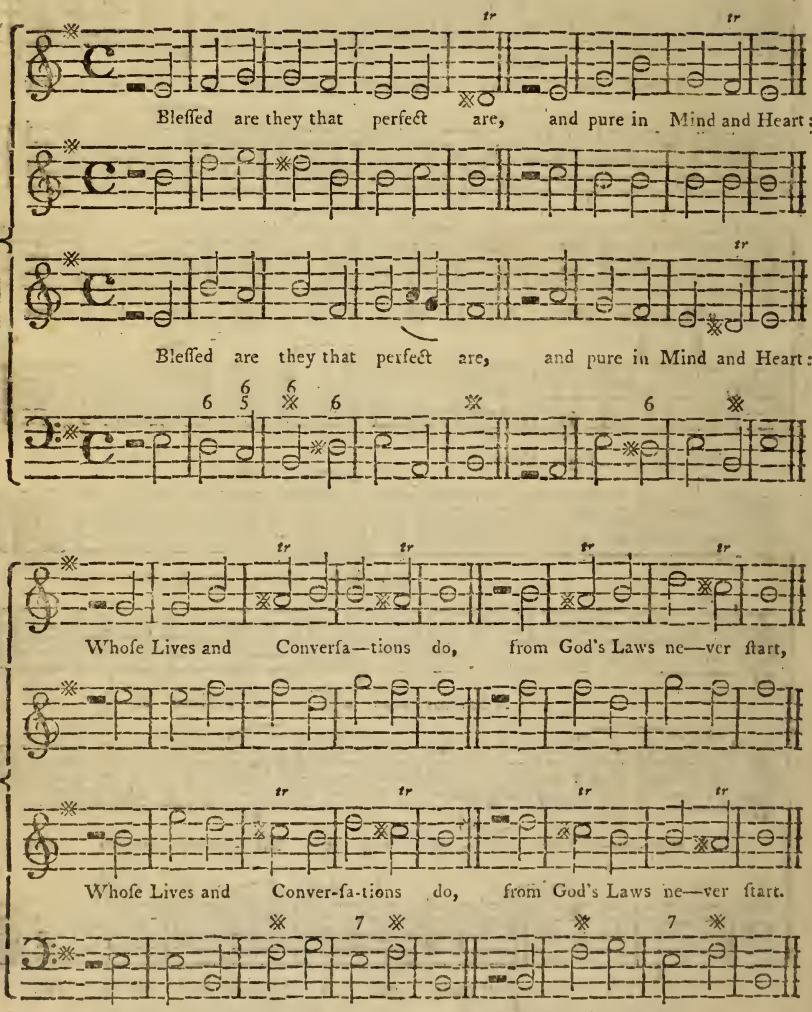


20. The Stone which formerly among the Builders was refus'd,
Is now become the Corner Stone, and chiefly to be us'd.

21. This was the mighty Work of God, it was the Lord's own Fact;
And it is wond'rous to behold that great and mighty Act.

22. This is a joyfull Day indeed, which God himſelf hath wrought:
Let us be glad and joy therein, in Heart, in Mind, and Thought.

PSLAM CXIX. *Proper Tune.*



3. Doubtleſs ſuch Men go not aſtray, nor do a wicked Thing :
But ſtedfaſtly walk in his Way, without any wand'ring.

Continued.

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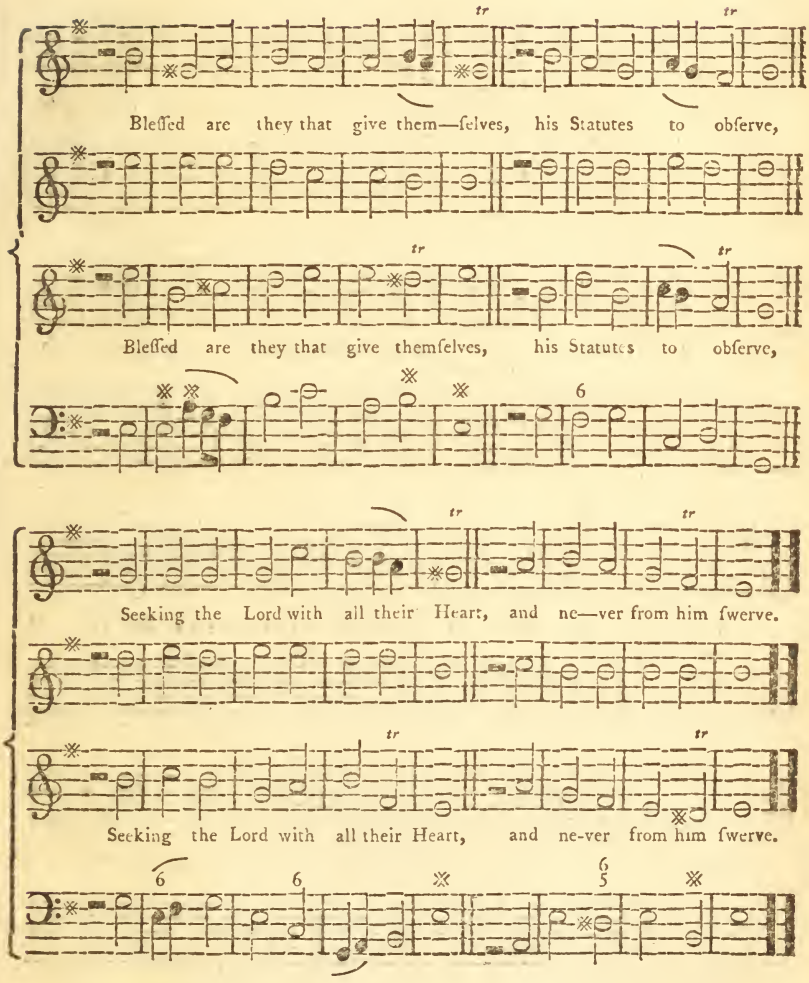
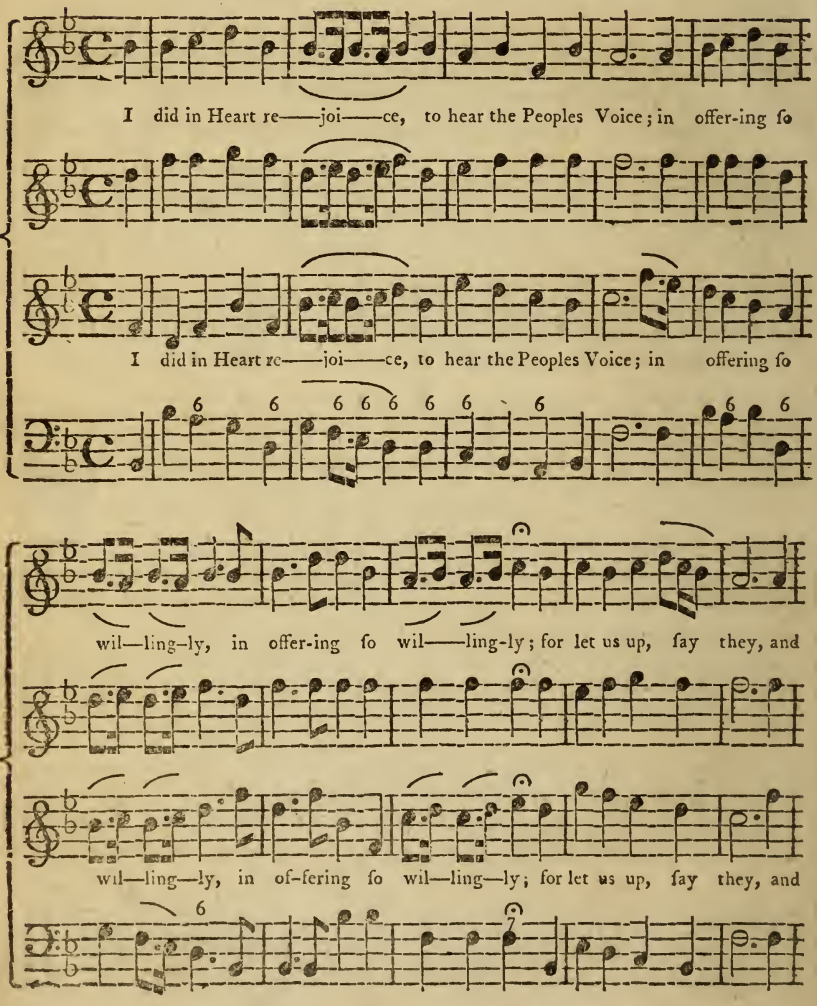


'Tis thy Commandment and thy Will,
Thy Precepts, which are moſt divine,
that with attentive Heed
we learn and keep indeed.

PSALM CXXII. *Ipſwich Tune.*



II.

Our Feet that wandered wide,
Shall in thy Gates abide,
O thou Jeruſalem full fair,
Which art ſo ſeemly ſet,
Much like a City neat,
Whither the People do repair.

Continued.

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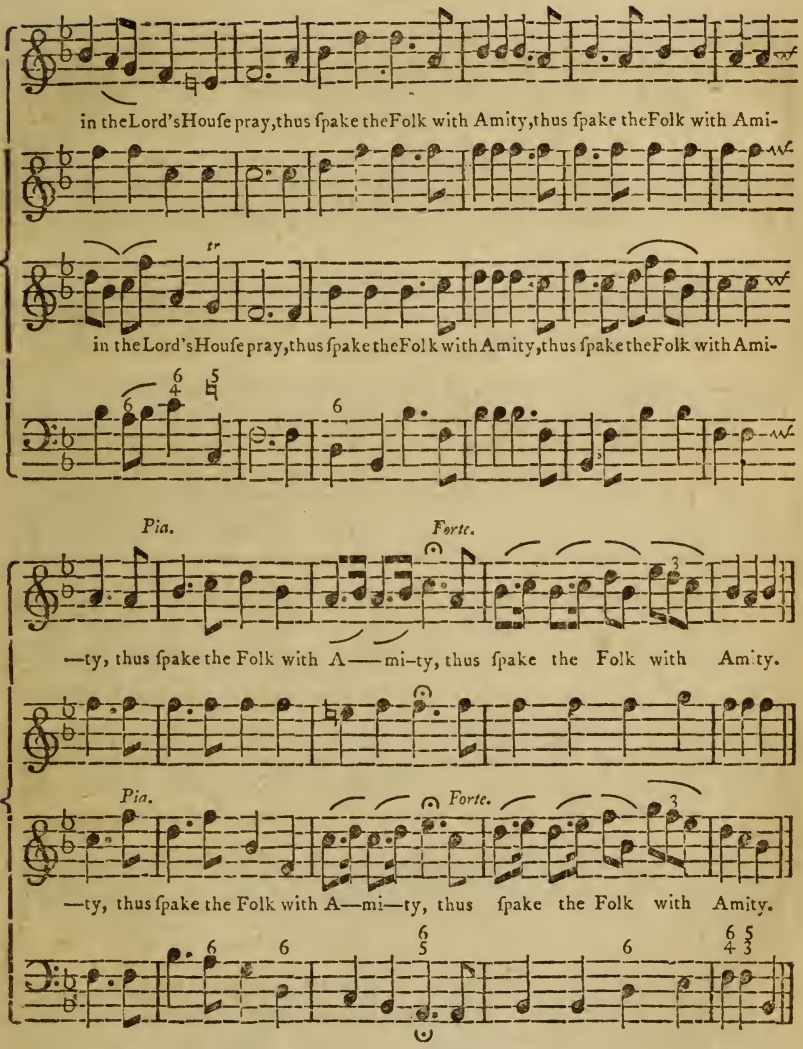
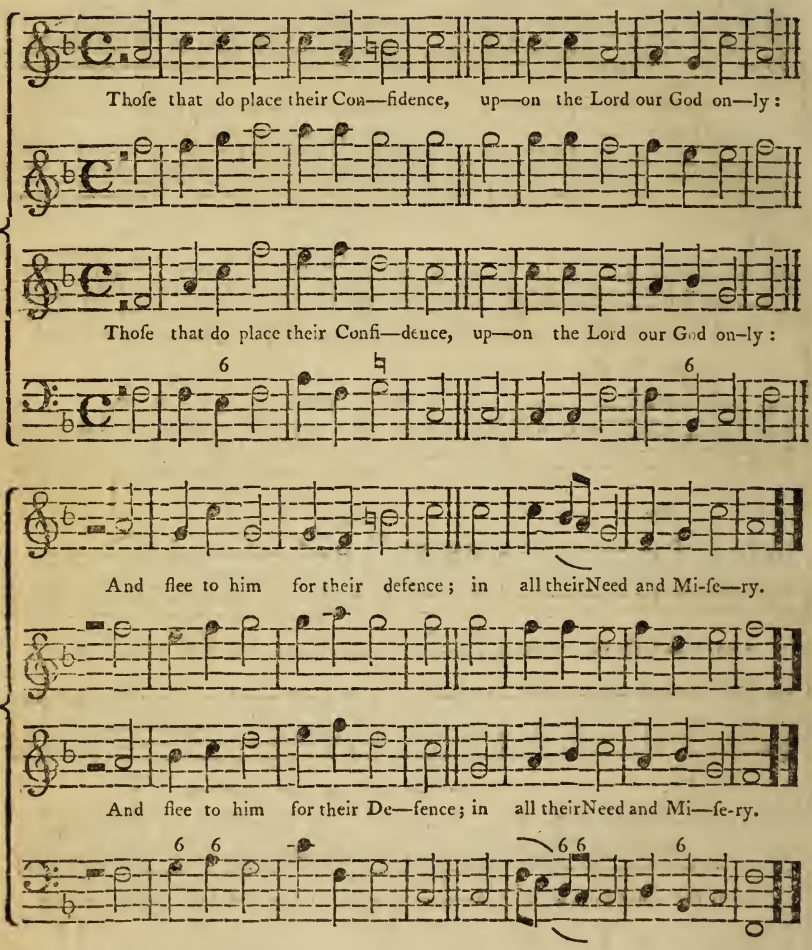


The Tribes with one Accord,
To give Thanks to the Lord,
Are thither bent their Way to take;
So God before did tell
That there his Iſrael,
Their Pray'rs together they ſhou'd make.

PSALM

PSALM CXXV. *Second Metre.*



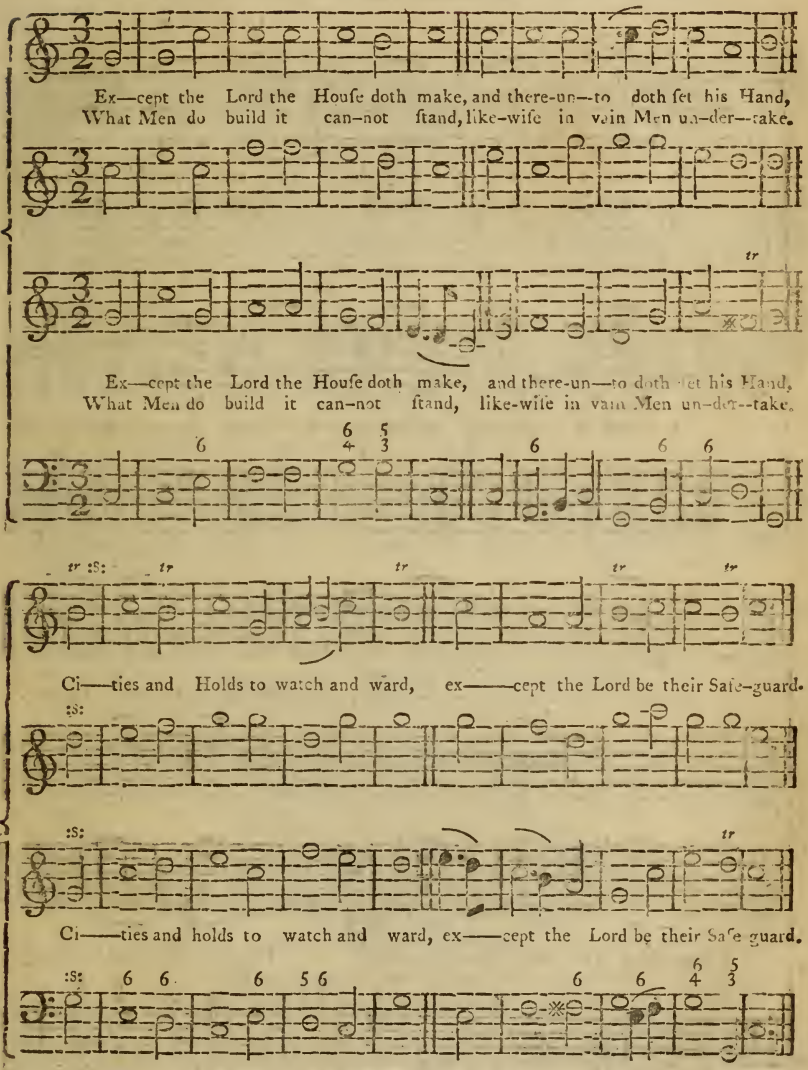
2. Their Faith is ſure, ſtill to endure, grounded on Chriſt the Corner Stone,
Mov'd with no Ill but ſtandeth ſure, ſteadfaſt like to the Mount Sion.

3. And as about Jeruſalem the mighty Hills do it compaſs,
So that no Foes can come to them, to hurt that Town in any Caſe.

4. So God indeed, in ev'ry Need, his faithful People doth defend;
Sanding them by, aſſuredly, from this Time forth, World without End.

PSALM

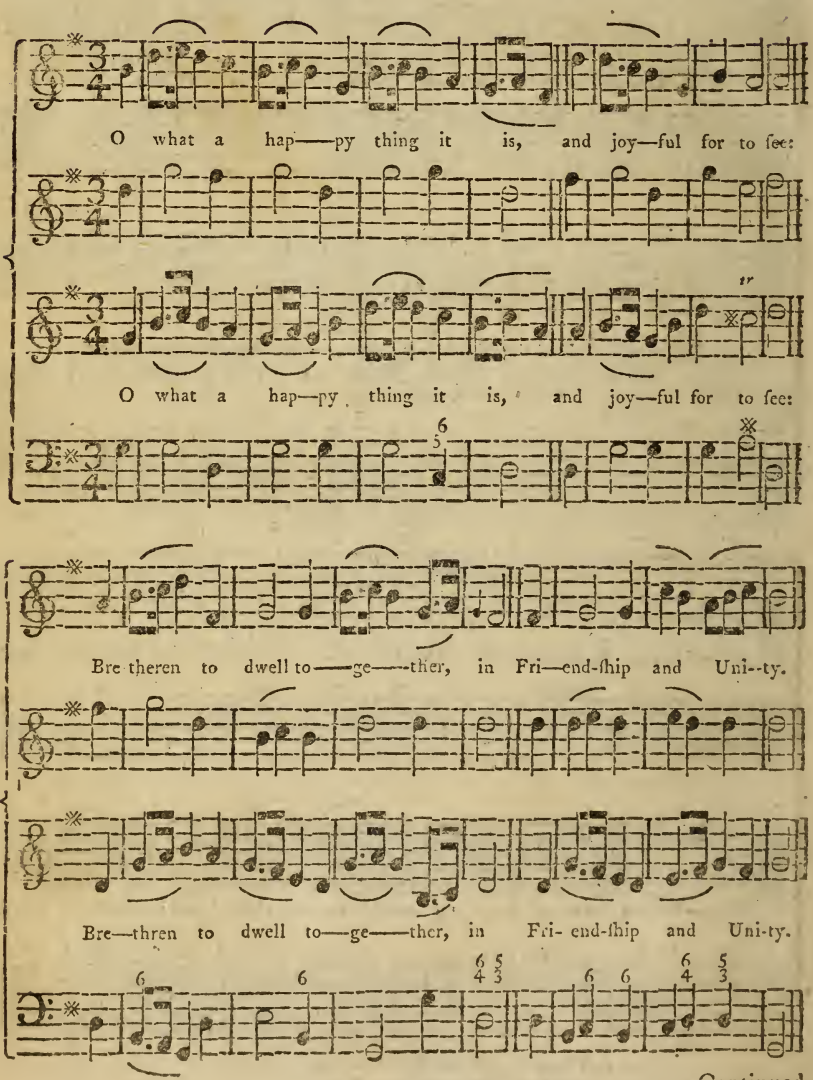
PSALM CXXVII. *Ingateſtone Tune.*



2. Though in the Morn ye riſe early,
And to at Night go late to Bed,
Eating with careſulneſs your Bread,
Your Labour is but Vanity;
But they whom God doth love and keep,
Enjoy all things with quiet Sleep.

PSALM

PSALM CXXXIII. *Weſton Favel Tune.*



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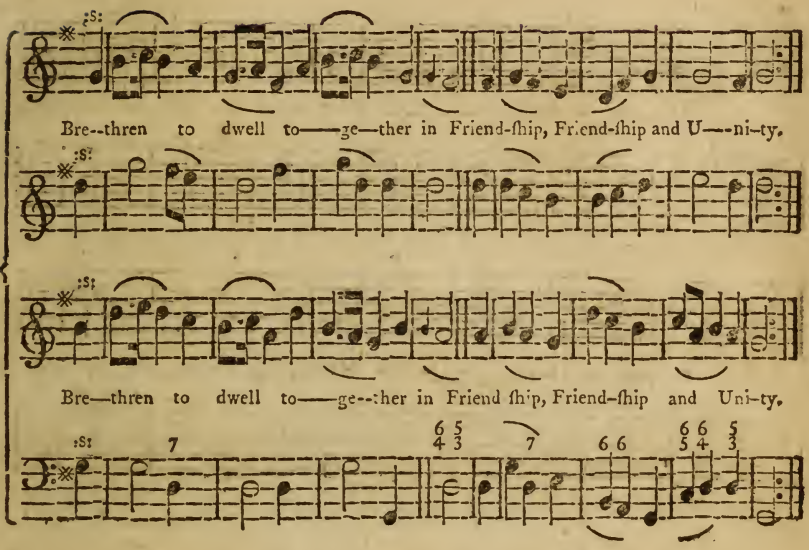
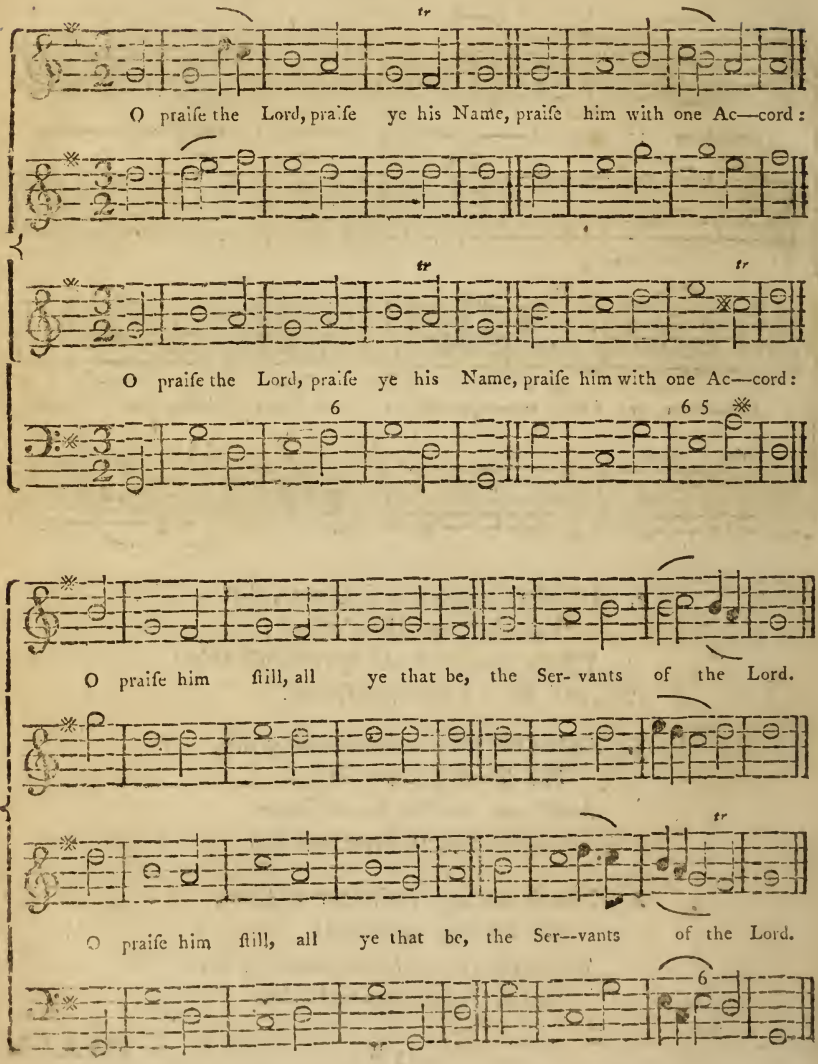


2. It's like the precious Ointment, that
Was pour'd on Aaron's head;
Which from his Beard down to his Skirts
Of his rich Garment ſpread.

3. And as the lower Ground doth drink,
The dew of Hermen Hill;
And Sion, with his Silver Drops,
The Fields with Fruit doth fill.

4. Ev'n ſo the Lord doth pour on them,
His Bleſſings manifold:
Whoſe Hearts and Minds ſincerely do,
This Knot faſt keep and hold.

PSALM CXXXV. *Knottingley Tune.*



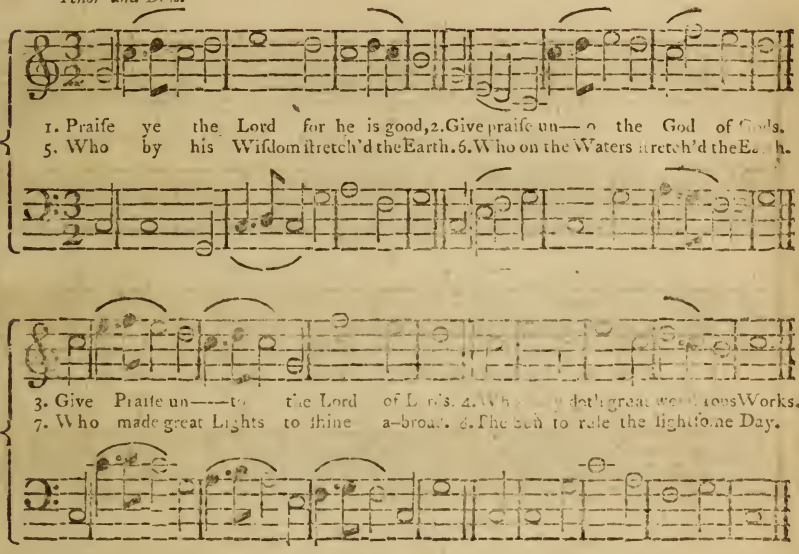
2. O Praiſe him ye that ſtand and be,
   Ye of his Court, and of his Houſe,
3. Praiſe ye the Lord for he is good,
   It is a good and pleaſant thing
4. For why? the Lord hath Jacob choſe,
   So hath he choſen Iſrael

in the Houſe of the Lord:
praiſe him with one Accord.
ſing praiſes to his Name:
always to do the ſame.
his very own ye ſee:
his Treaſure for to be.

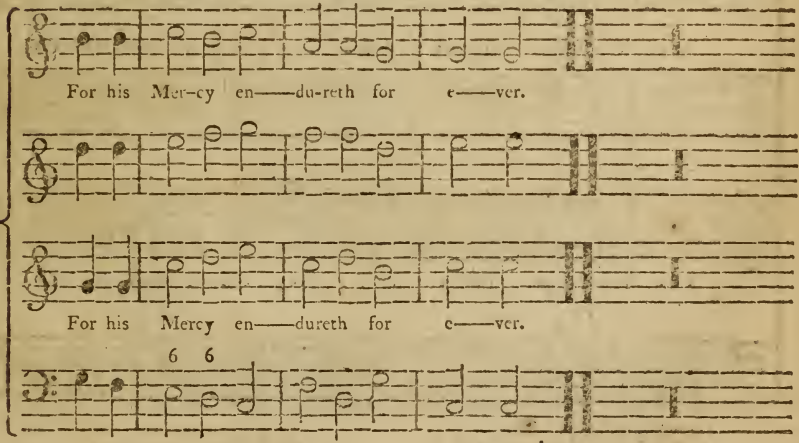
PSALM

PSALM CXXXVI. *Verse* 1, 2, 3, 4, 5, 6, 7, 8. *Reading Tune.*

Tenor and Bass.

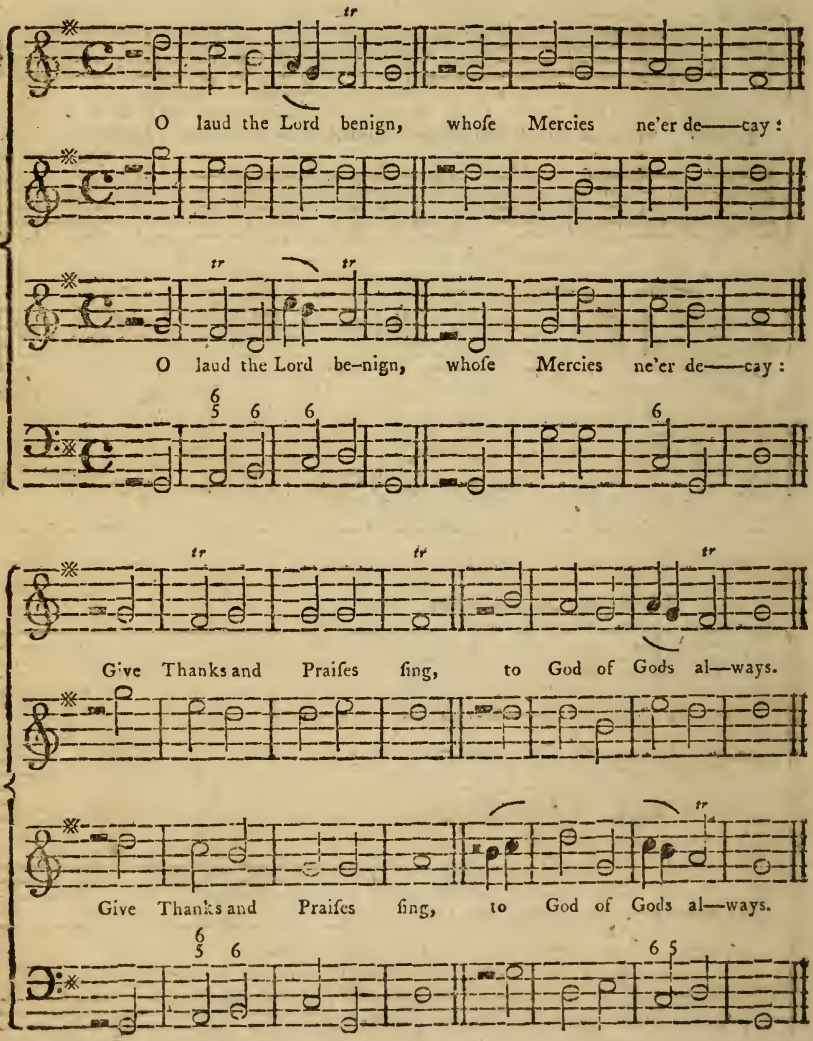


Full Chorus. Andante Vivace.



Sing this Chorus to every Verse.

PSALM CXXXVI. *Second Metre. Billericay Tune.*



2. The Lord of Lords praise ye,
Great Wonders only he,
For certainly his Mercies dure,
whose Mercies ever dure;
doth by his Power sure:
both firm and sure Eternally.

Continued.

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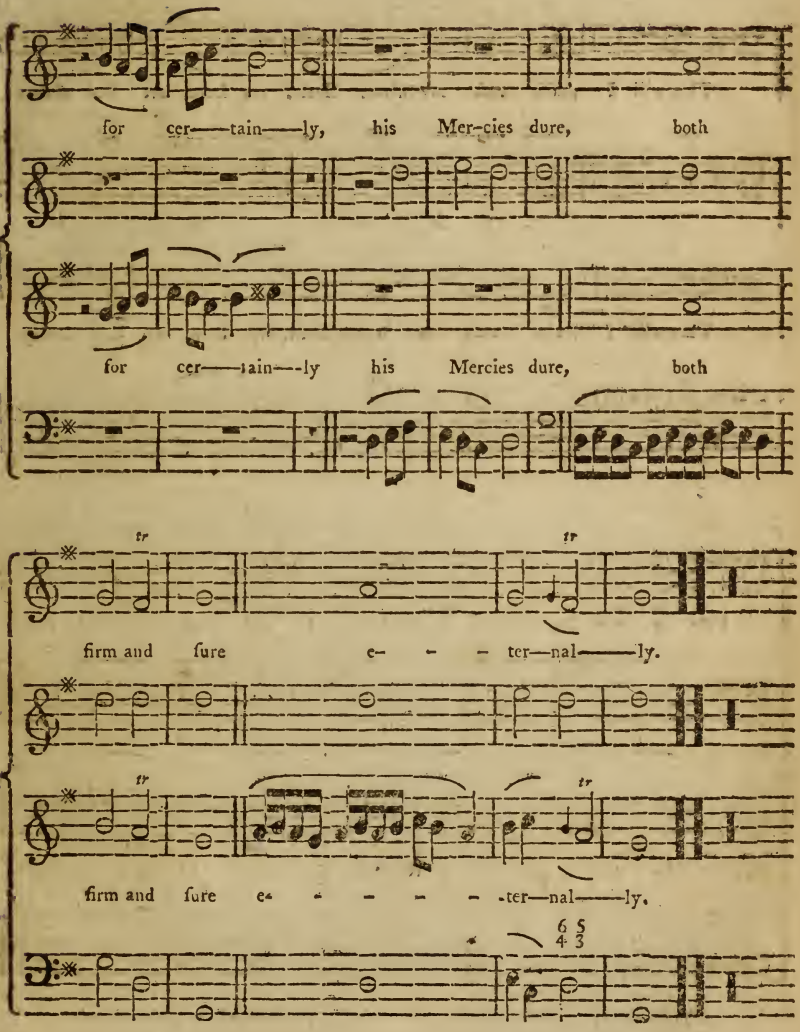
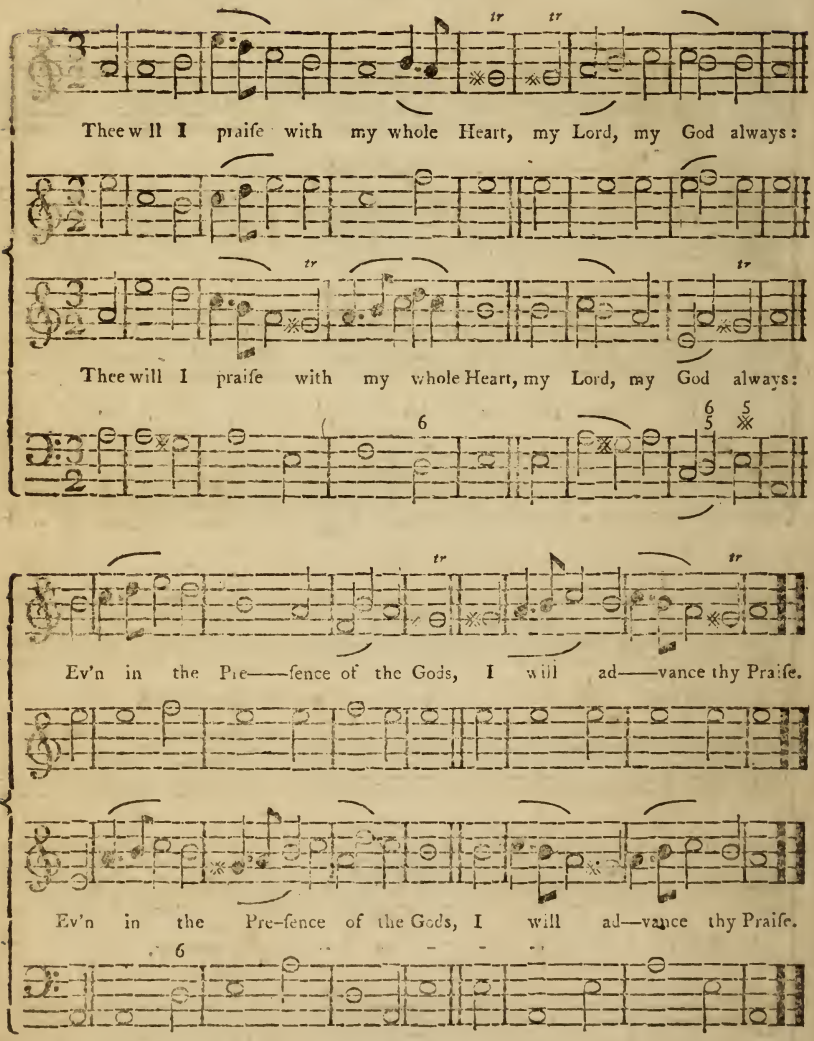


3. Which God omnipotent,
The Heav'n and Firmament
For certainly, &c.

by his great Wiſdom, he
did frame, as we may ſee.

PSALM

PSALM CXXXVIII. *Weſterham Tune.*



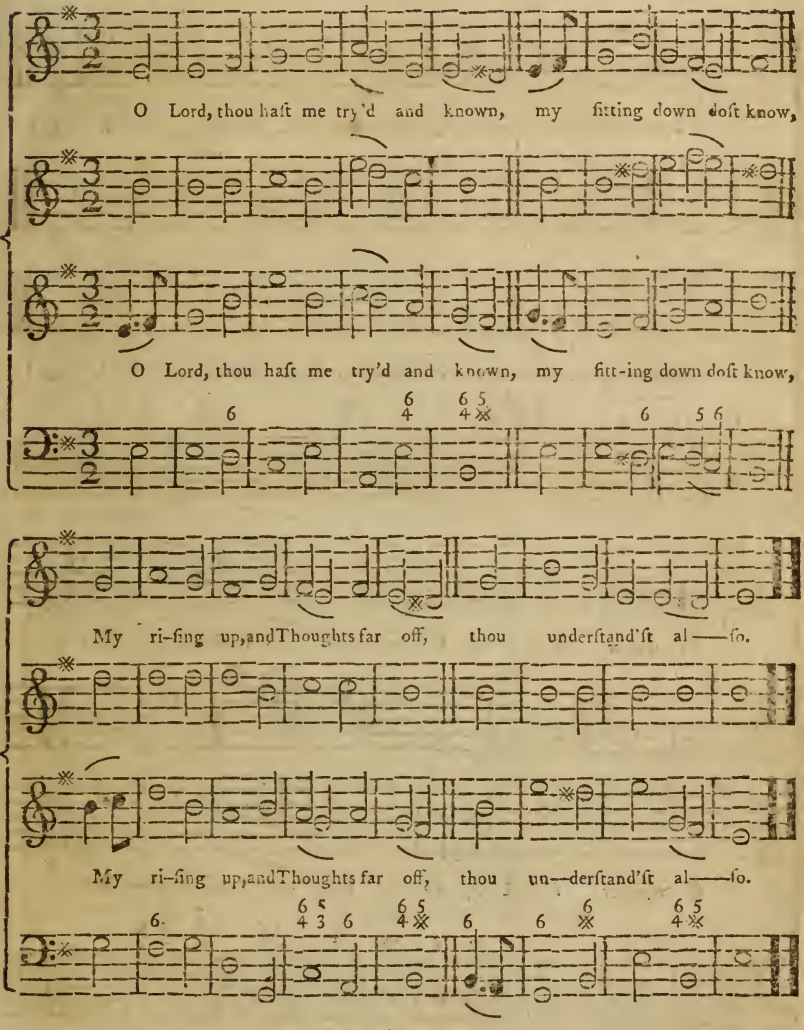
2. Towards thy holy Temple I will look and worſhip thee:
And praiſed in my thankful Mouth, thy holy Name ſhall be.

3. Ev'n for thy loving Kindneſs ſake. and for thy Truth withall:
For thou thy Name haſt by thy Word, advanced over all.

4. When I did call thou heardſt me, and then haſt made alſo:
The Power of increaſed Strength within my Soul to grow.

PSALM

PSALM CXXXIX. *St. Nicholas's Tune.*

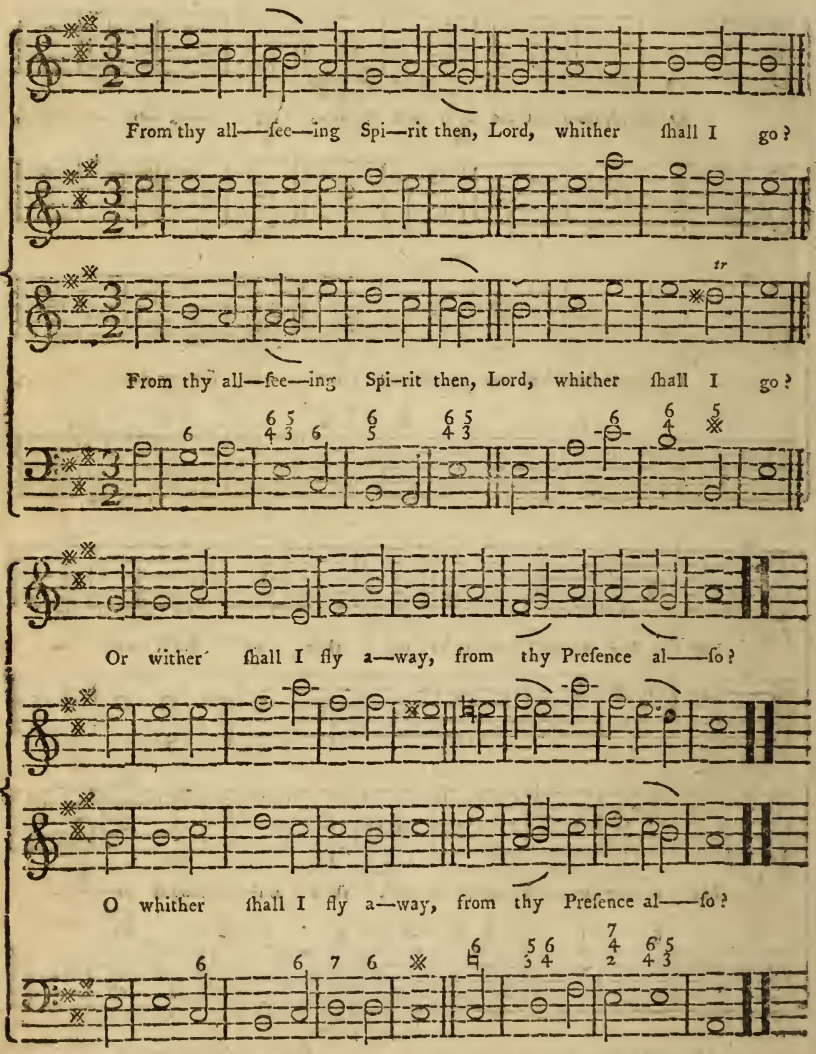


2. My Path, yea, and my Bed likewiſe, thou art about always:
And by familiar Cuſtom art acquainted with my Ways.

3. No Word is in my Tongue, O Lord, that is not hid from thee:
Thou haſt beſet me round about, and laid thine hand on me.

4. Such Knowledge is too wonderful, and paſt my Skill to gain:
It is ſo high, that I unto the ſame cannot attain.

PSALM CXXXIX. *Verſe* 5, 6, 7, 8. *Oakingham Tune.*



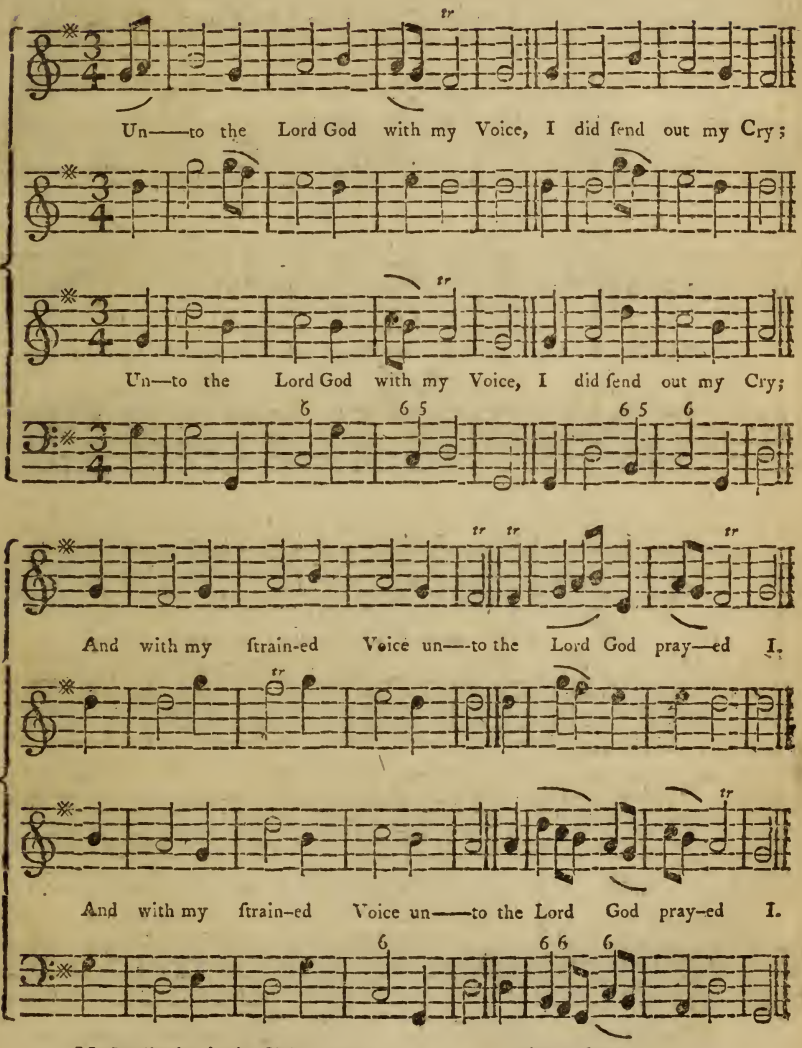
6. For if to Heav'n I do climb up, lo! thou art preſent there;
In Hell if I lie down below, ev'n there thou doſt appear.

7. Yea, let me take the Morning Wings, and let me go and dwell,
Ev'n in the very utmoſt Parts where flowing Sea doth ſwell.

8. Yet certainly there alſo ſhall thy Hand me lead and guide:
And thy right Hand ſhall hold me faſt, and make me to abide.

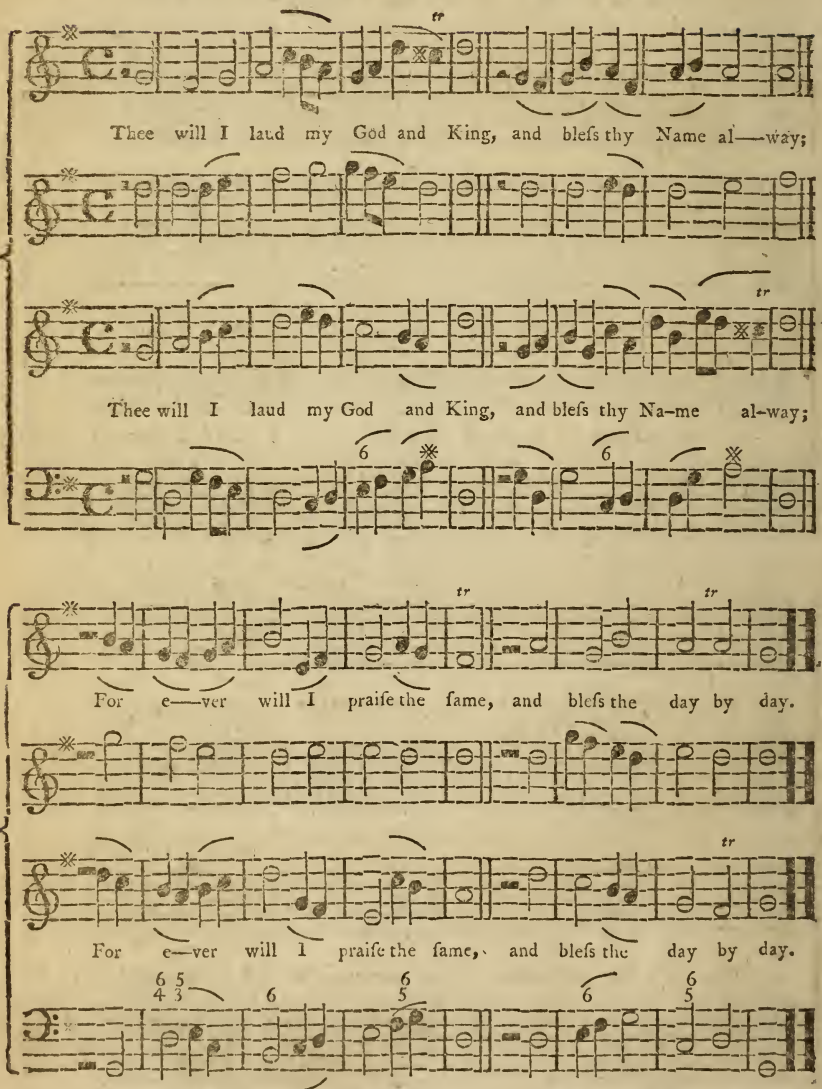
PSALM

PSALM CXLII. *Wellford Tune.*



2. My Meditation in thy Sight to pour
   And in the preſence of the Lord,
3. Although perplexed was my ſoul,
   In way where I did walk, a ſnare,
4. I look'd and view'd on my right Hand
   All refuge failed me, and for my ſoul
   I did not ſpare;
   my trouble did declare.
   my path was known to thee;
   they ſlily laid for me.
   but none there wou'd me know;
   no care did ſhew.

PSALM CXLV. *Nazing Tune.*

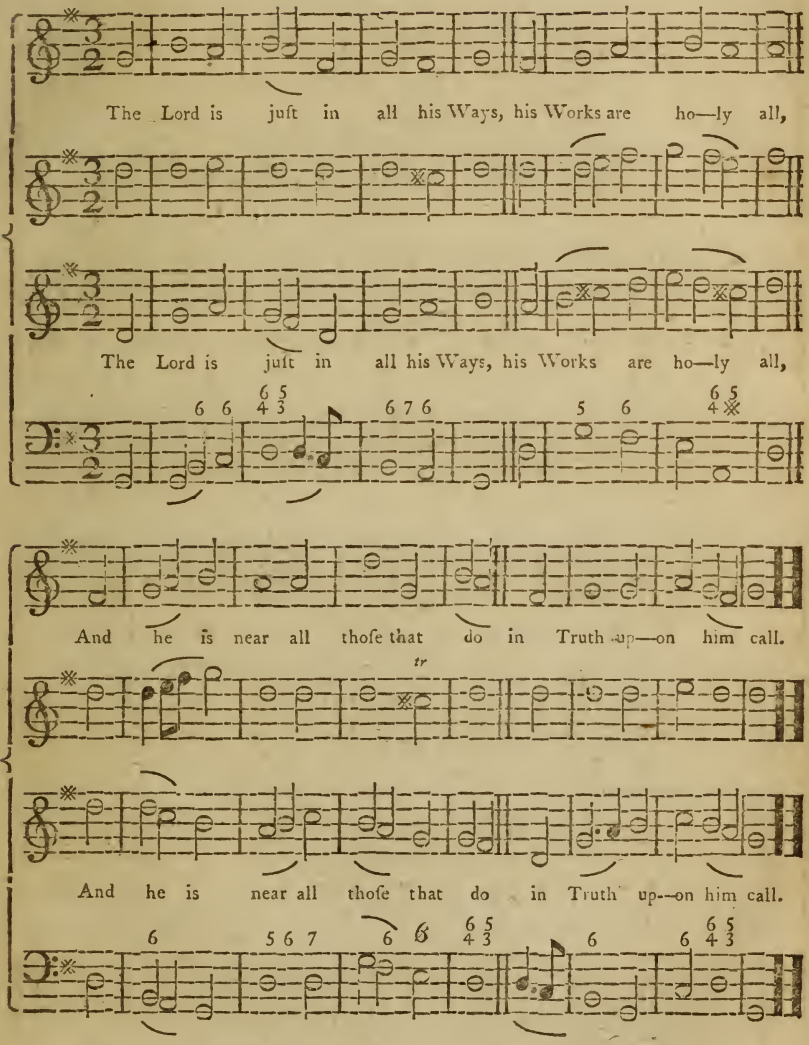


2. Great is the Lord, moſt worthy Praiſe,
   From Race to Race they ſhall thy Works
3. I of thy Glorious Majeſty
   And meeit te upon thy Works,
4. And they ſhall of thy Pow'r, and of
   And I to puolish all abroad

his Greatneſs none can reach:
praiſe, and thy Power preach.
the Beauty will record;
moſt wonderful O Lord.
thy fearful Acts declare;
thy Greatneſs will not ſpare.

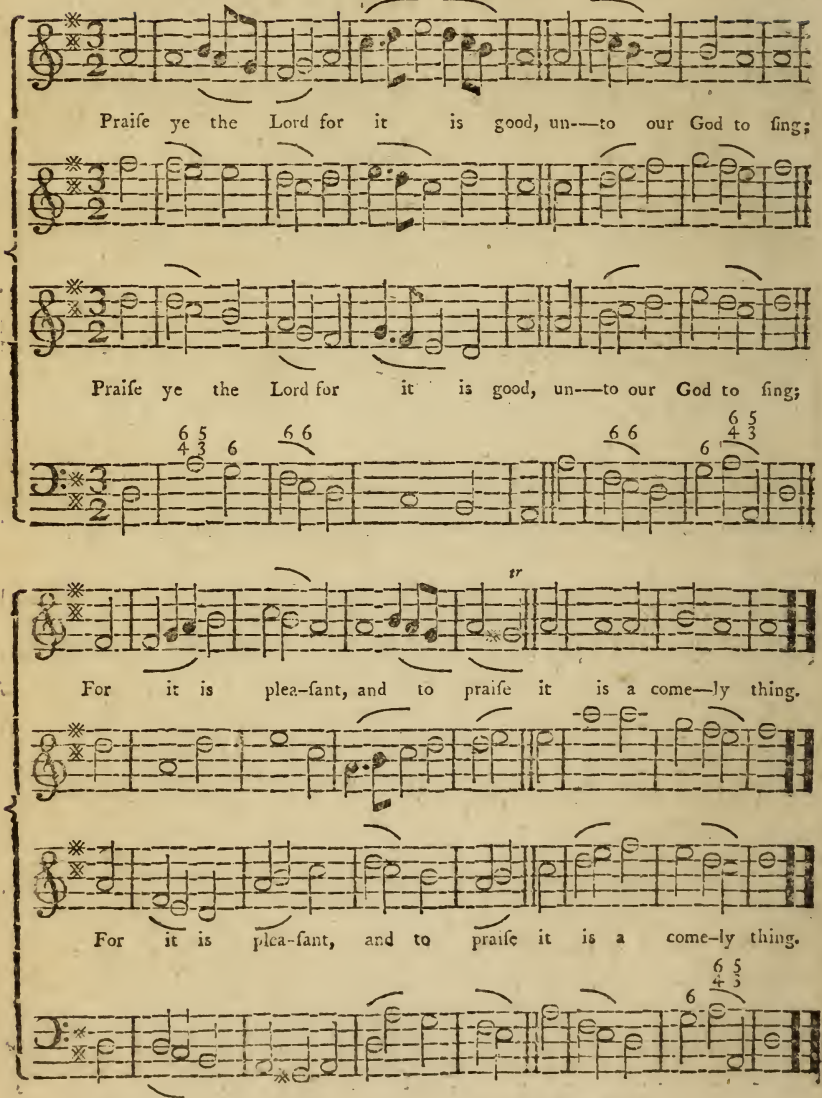
PSALM

PSALM CXLV. *Verses* 13, 14, 15, 16, *Kingston Tune.*



14. He, the Desires of all them that fear him, will fulfil:
And he will hear them when they cry: and save them all he will.
15. The Lord preserves all those to him that bear a loving heart;
But he all them that wicked are, will utterly subvert.
16. My thankful mouth shall gladly speak, the Praises of the Lord;
All Flesh to praise his holy Name for ever shall accord.

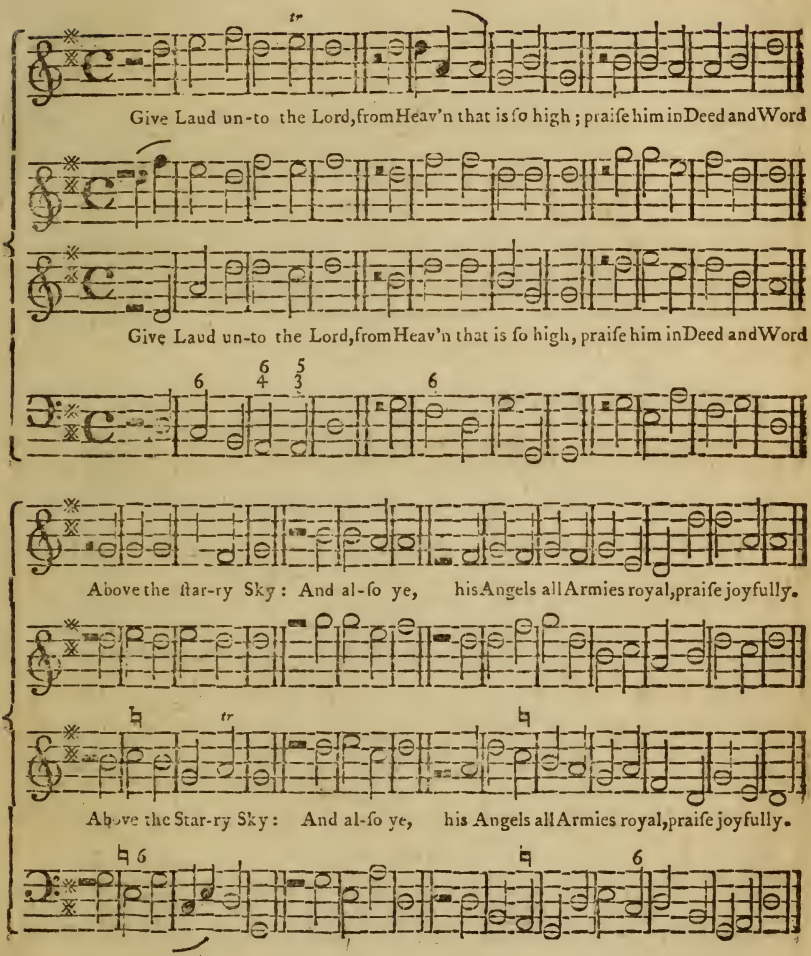
PSALM CXLVII. *Beſley Tune.*



2. The Lord his own Jeruſalem he buildeth up alone,
   And the diſperſed of Iſrael doth gather into one.
3. He heals the broken in their Heart, their ſores up doth he bind:
   He counts the Number of the Stars, and names them in their kind.
4. Great is the Lord, great is his pow'r, his wiſdom infinite;
   The Lord relieves the Meek, and throws to Ground the wicked Weight.

PSALM

PSALM CXLVIII. *Proper Tune.*



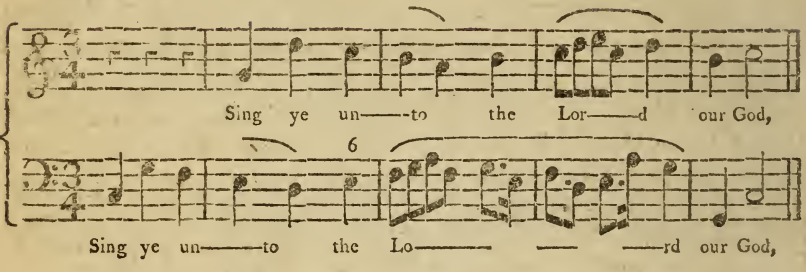
2. Praise him both Moon and Sun,
The same of you be done,
And you no less, ye Heav'ns most fair,
which are so clear and bright:
ye glitt'ring Stars of Light.
Clouds of the Air, his Laud express.

3. For at his Word they were
At his Voice did appear
Which he set fast; to them he made
all formed as we see:
all Things in their Degree,
a Law and Trade, always to last.

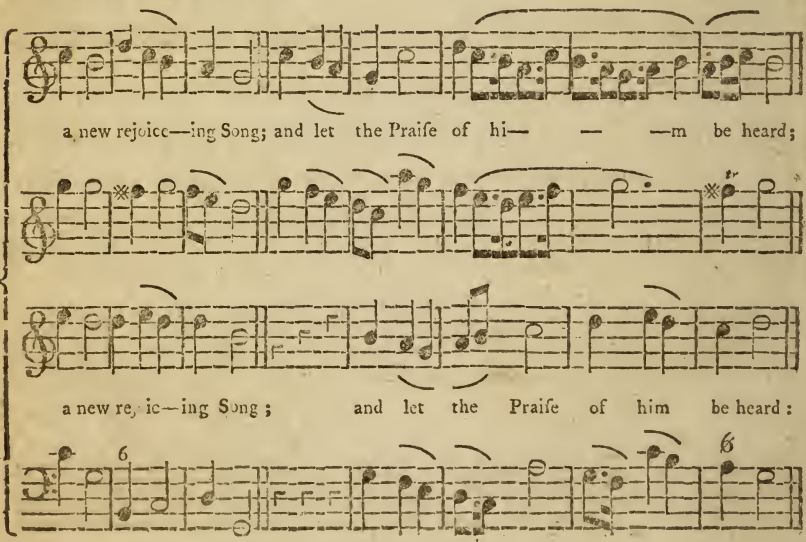
PSALM

PSALM CXLIX. *Cranley Tune.*

Tenor and Baſs.



FULL CHORUS.



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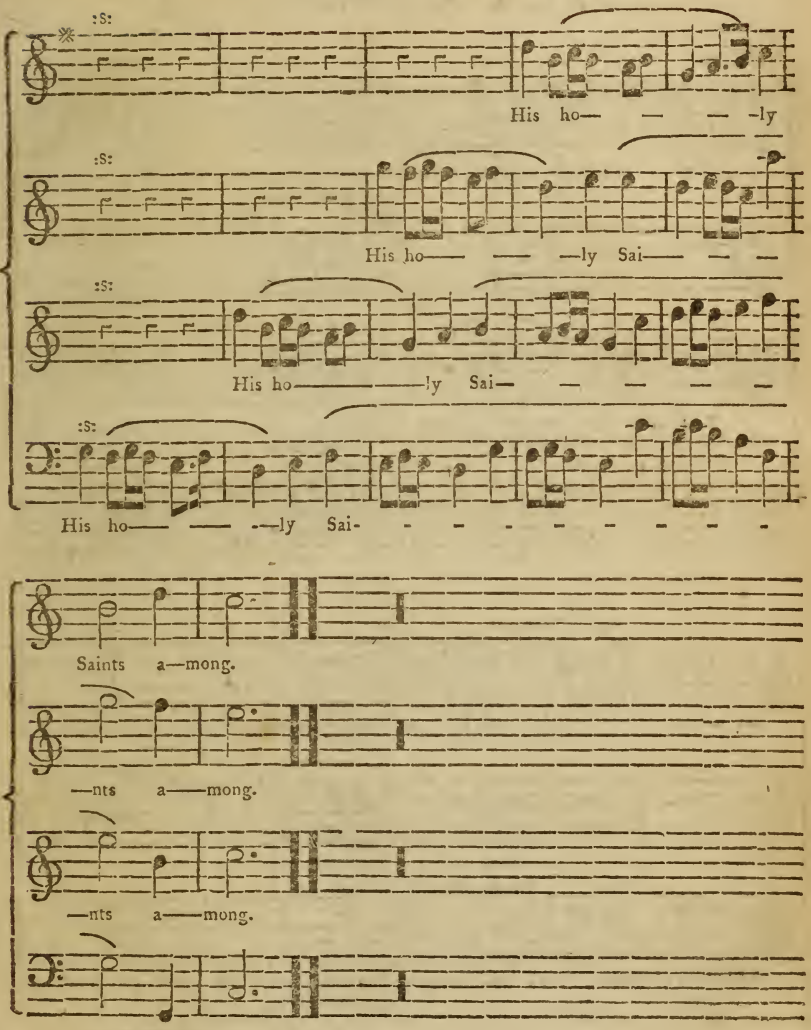


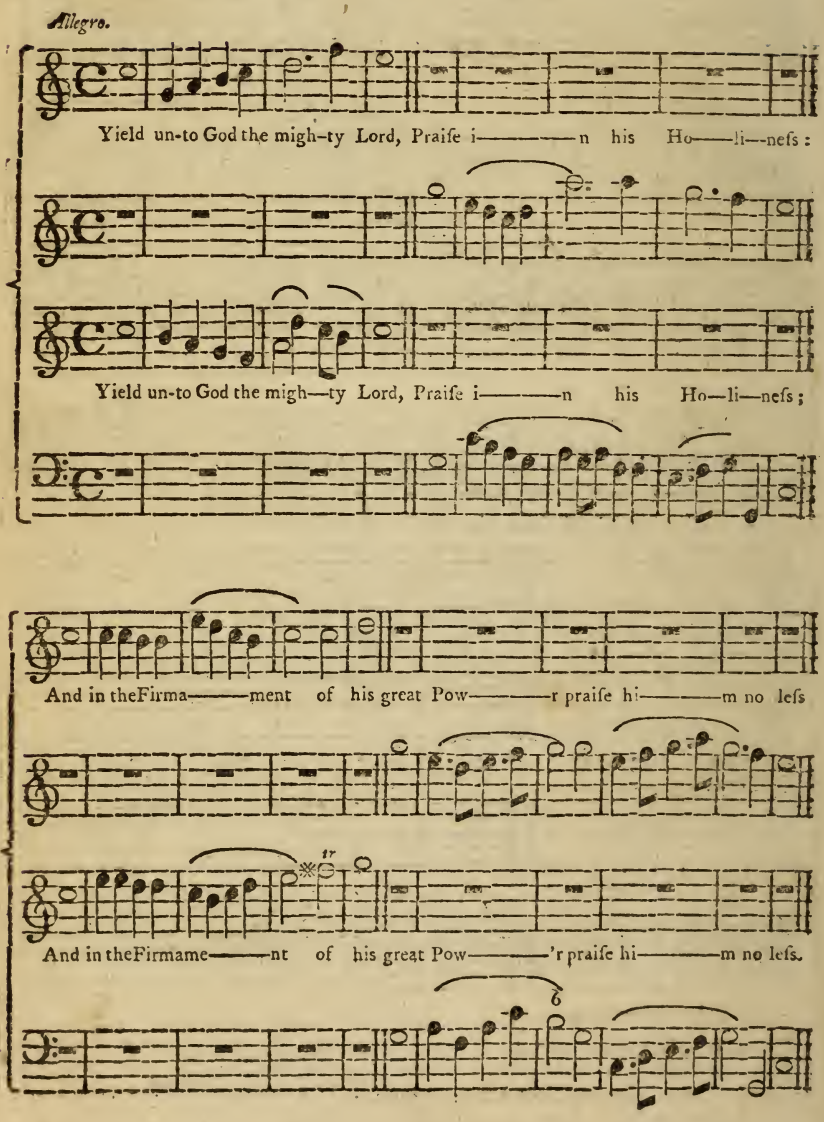
2. Let Iſrael rejoice in God, and Praiſes to him ſing:
And let the Seed of Sion be, moſt joyful in their King.

3. Let them ſound Praiſe with Voice and Lute unto his holy Name:
And with the Timbrel and the Harp, ſing Praiſes to the ſame.

4. For why? the Lord his Pleaſure all hath in his People ſet:
And by Deliv'rance he will raiſe, the Meek to Glory great.

PSALM

PSALM CL. *Sevenoak Tune.*



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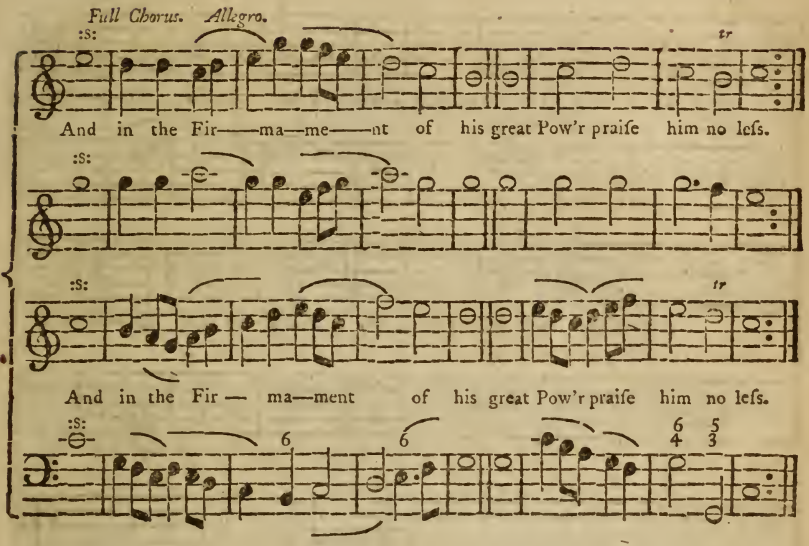


II.

Advance his Name and praiſe him in
His mighty Acts always:
According to his Excellence
And Greatneſs, give him Praiſe.

III.

His Praiſes with the Princely Noiſe,
Of ſounding Trumpets blow:
Praiſe him upon the Viol, and
Upon the Harp alſo.

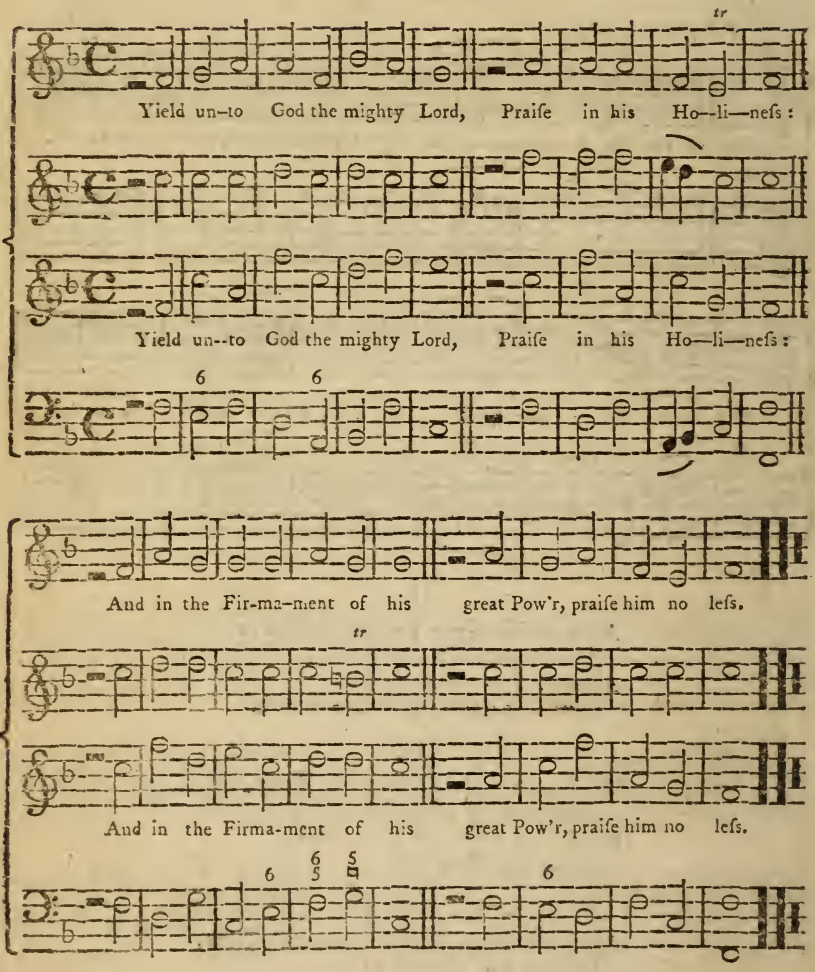
IV.

Praiſe him with Timbrel and with Flute,
Organs and Virginals:
With ſounding Cymbals praiſe ye him,
Praiſe him with loud Cymbals.

V.

Whatever hath the Benefit
Of breathing, praiſe the Lord:
To praiſe his great and holy Name,
Agree with one Accord.

PSALM CL. *London New Tune.*



2. Advance his Name and praiſe him in his mighty Acts always:
According to his Excellence and Greatneſs, give him Praiſe.

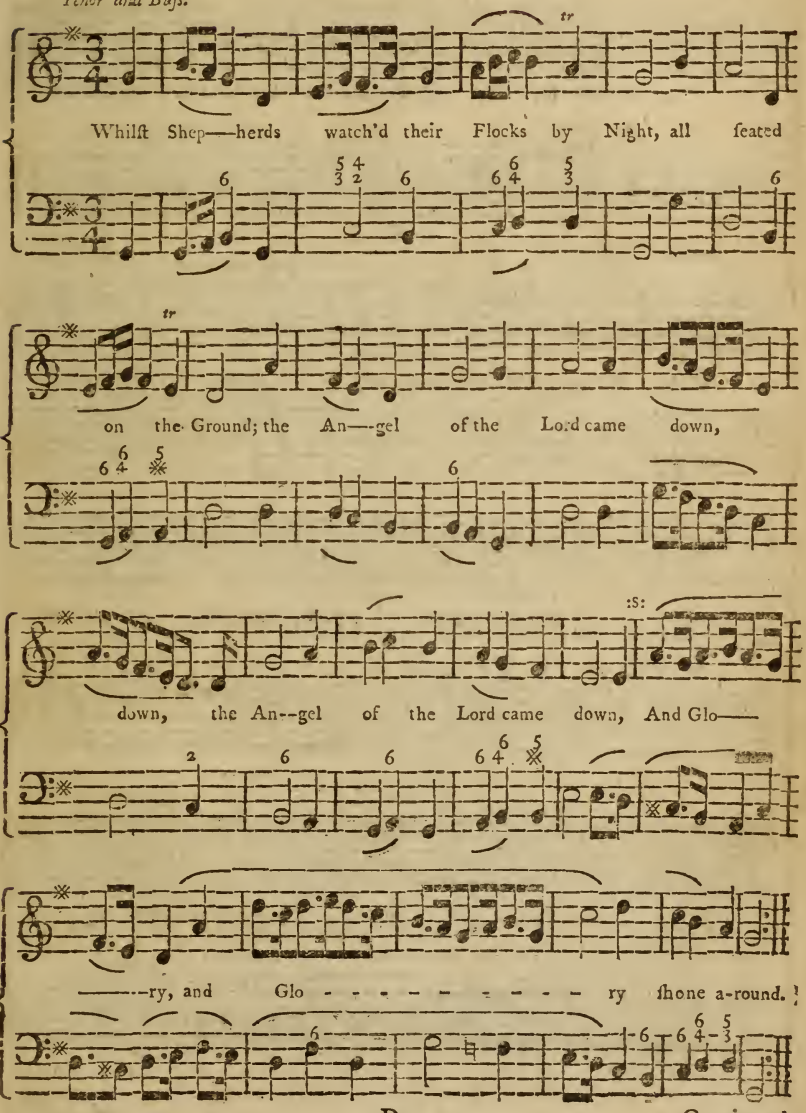
3. His Praiſes with the Princely Noiſe of ſounding Trumpets blow:
Praiſe him upon the Viol and, upon the Harp alſo.

4. Praiſe him with Timbrel and with Flute, Organs and Virginals:
With ſounding Cymbals praiſe ye him, praiſe him with loud Cymbals.

HYMNS and CANONS *on ſeveral Occaſions.*

HYMN. I. *For Chriſtmas Day. Or to Bedford Tune.*

Tenor and Baſs.



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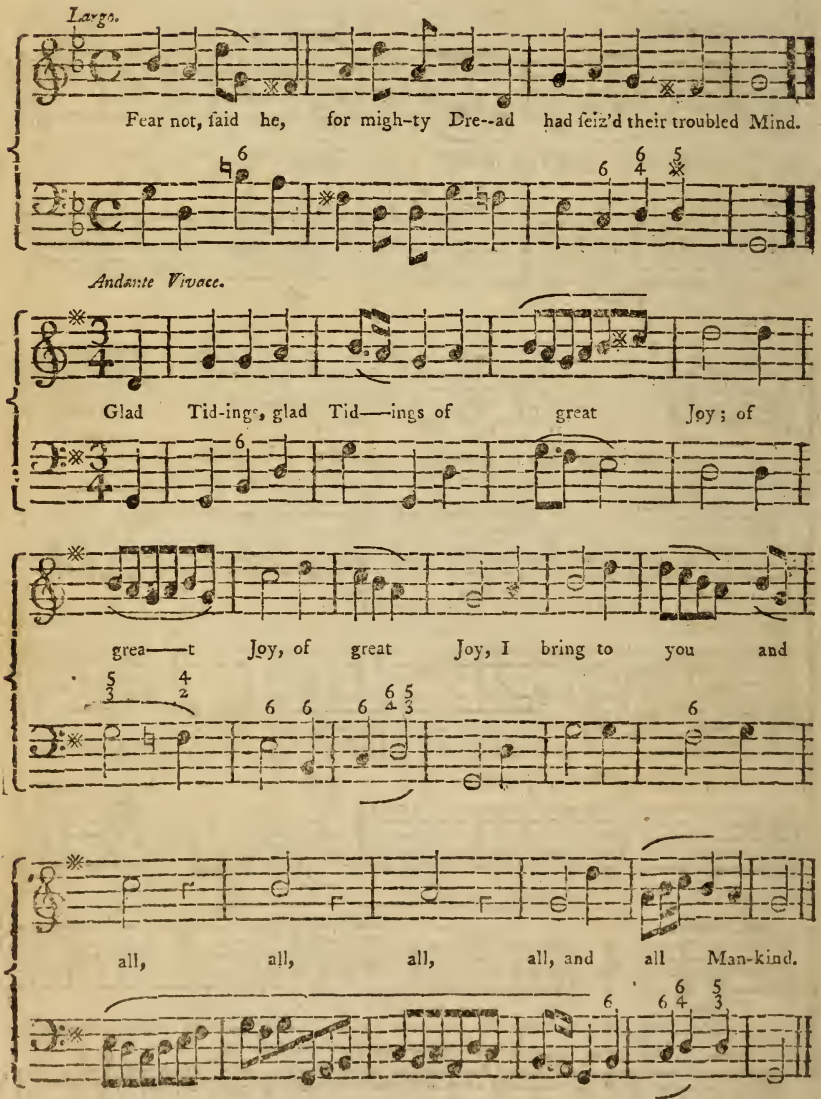

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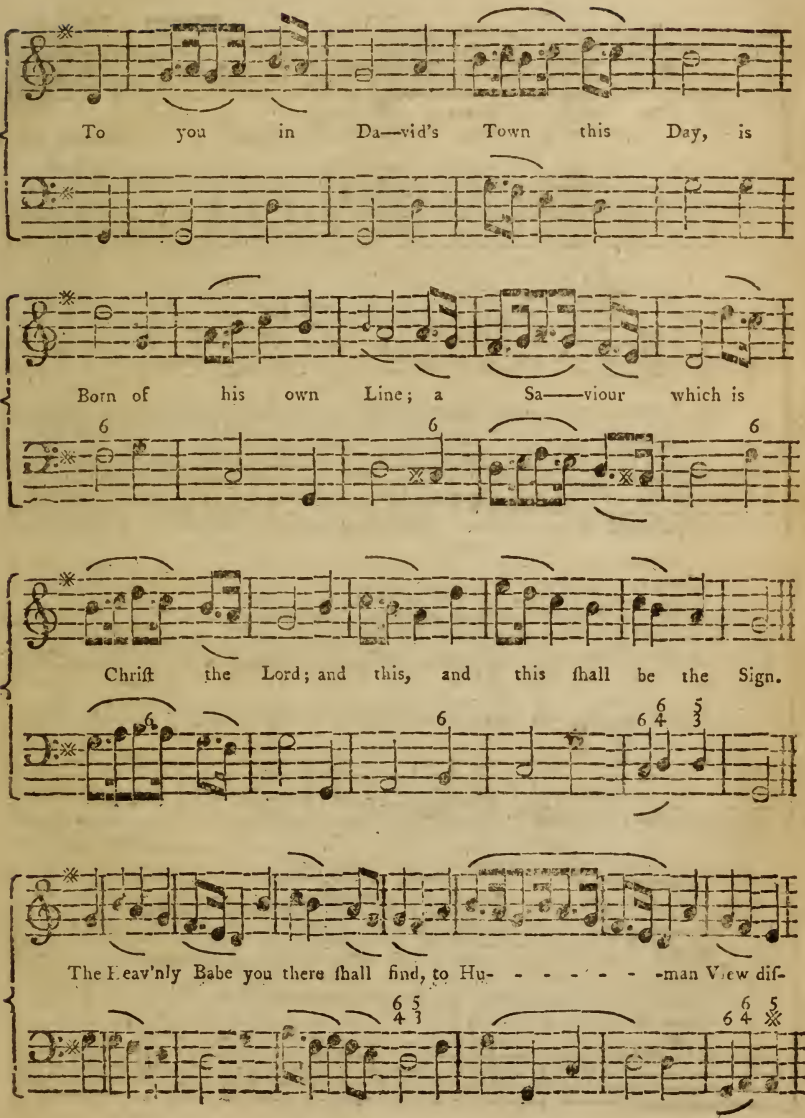

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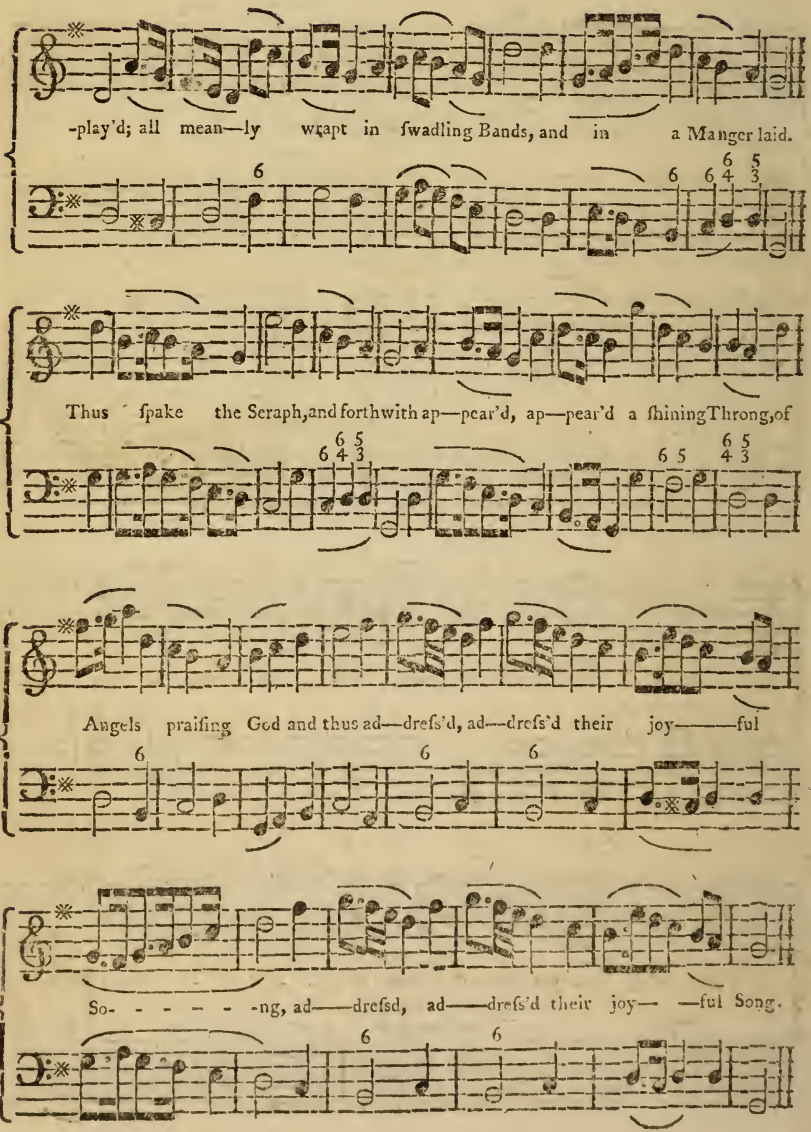

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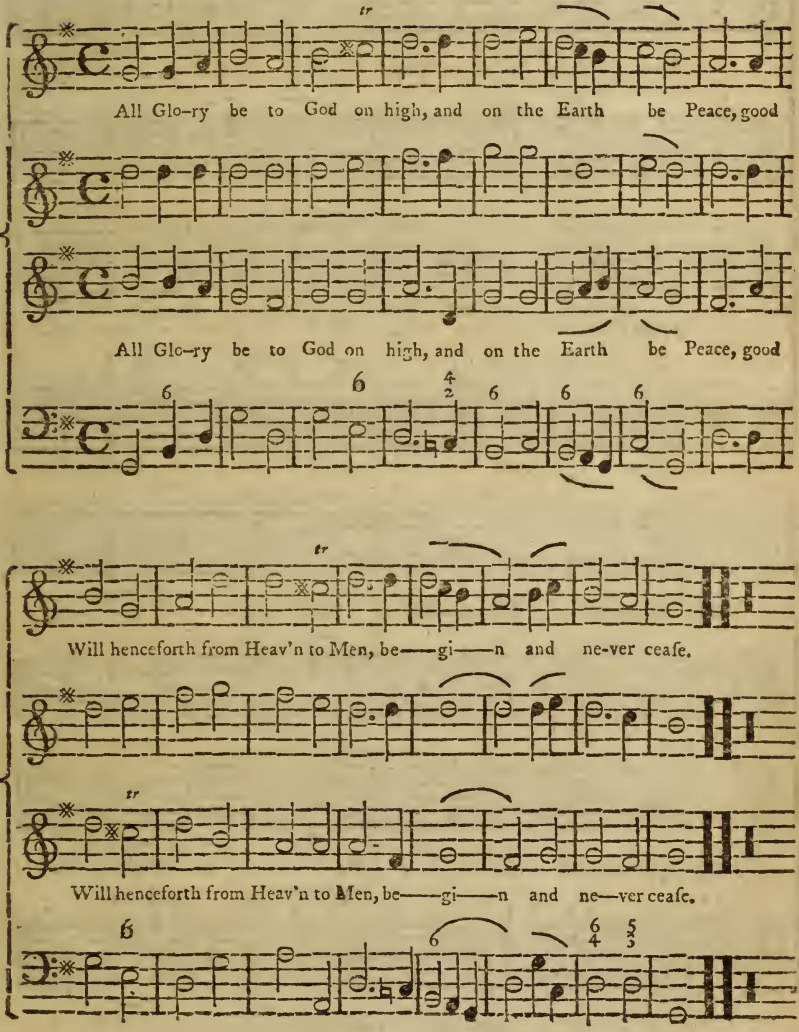
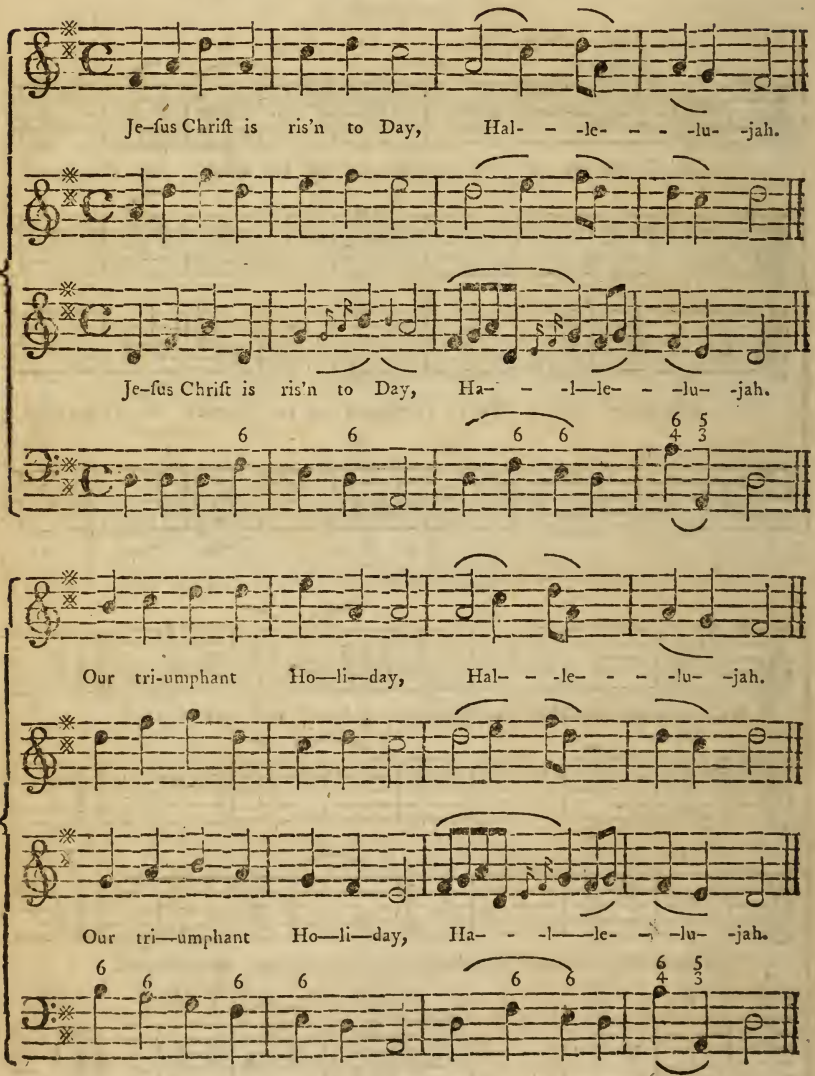
DOXOLOGY.

Full Chorus. Andante Vivace.



HYMN II. for EASTER-DAY.



First Part of Verſe II.

Hymns of Praiſes let us ſing, Hallelujah.
Unto Chriſt our Heav'nly King. Hallelujah.

First Part of Verſe III.

But the Anguiſh he endur'd, Hallelujah.
Our Salvation hath procur'd: Hallelujah.

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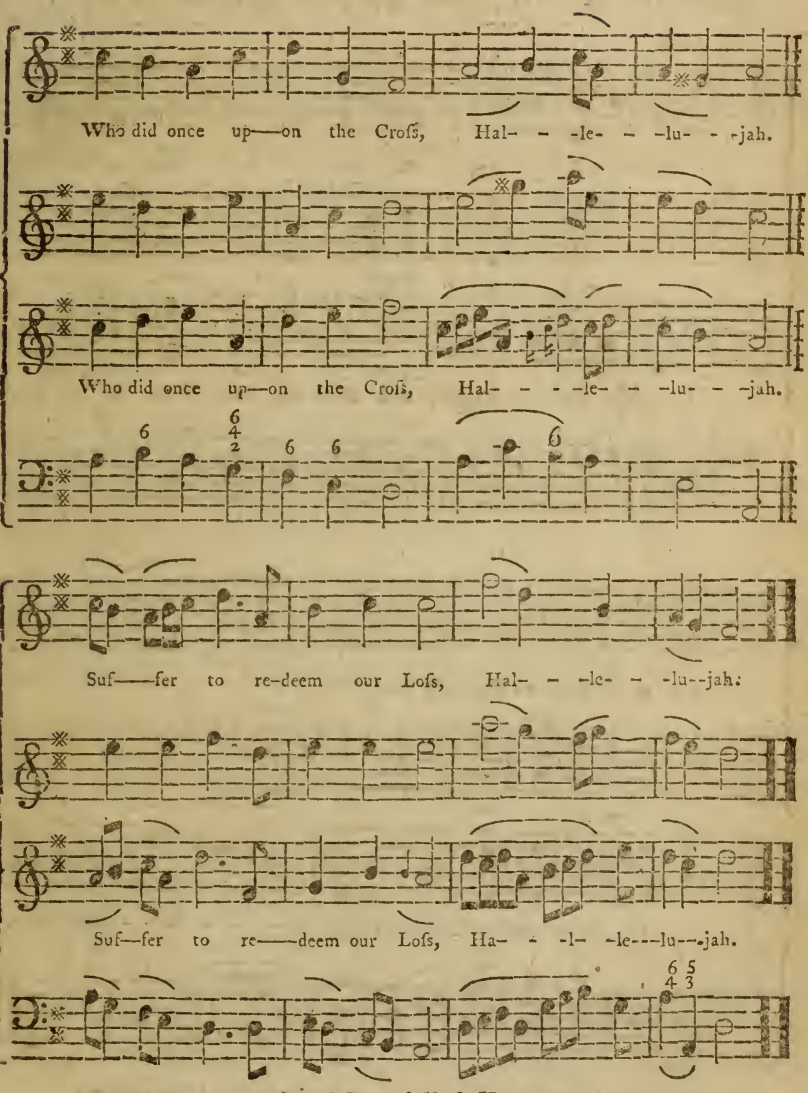


Second Part of Verse II.

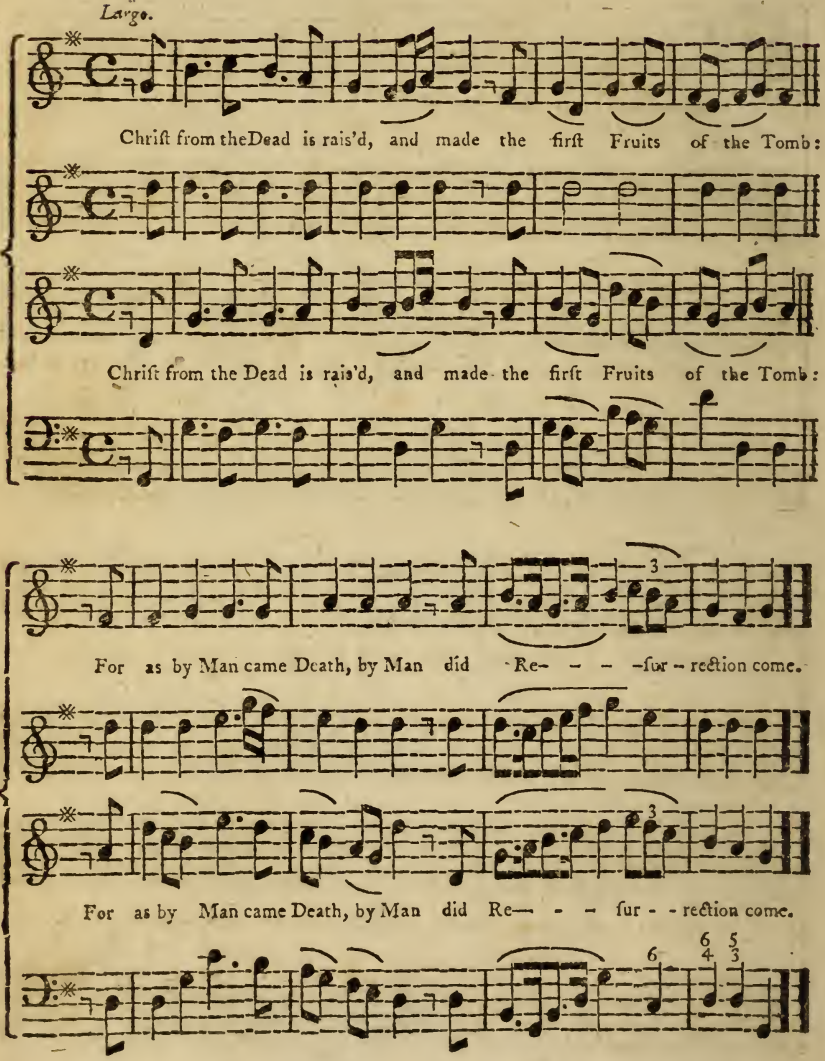
Who endu'd the Cross and Grave, Hallelujah.
Sinners to redeem and save, Hallelujah.

Second Part of Verse III.

Now above the Sky he's King, Hallelujah.
Where the Angels ever sing, Hallelujah.

HYMN III. for EASTER DAY.

Largo.



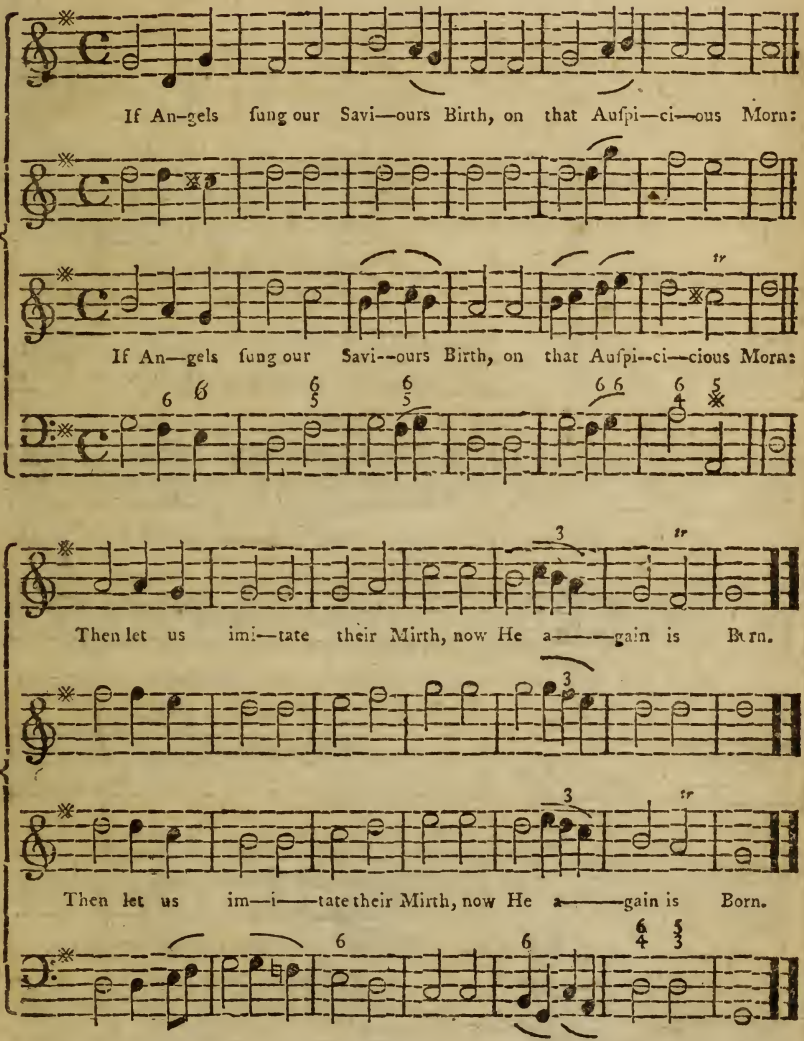
2. For as in Adam all Mankind
   So by the Righteouſneſs of Chriſt,
   did Guilt and Death derive;
   ſhall all be made alive.

3. If then ye riſen are with Chriſt,
   The Things that are above, where Chriſt
   ſeek only how to get
   at God's right Hand is ſet;

4. To Father, Son, and Holy Ghoſt,
   Be glory as it was, is now,
   the God whom we adore:
   and ſhall be evermore.

HYMN

HYMN IV. for EASTER DAY.



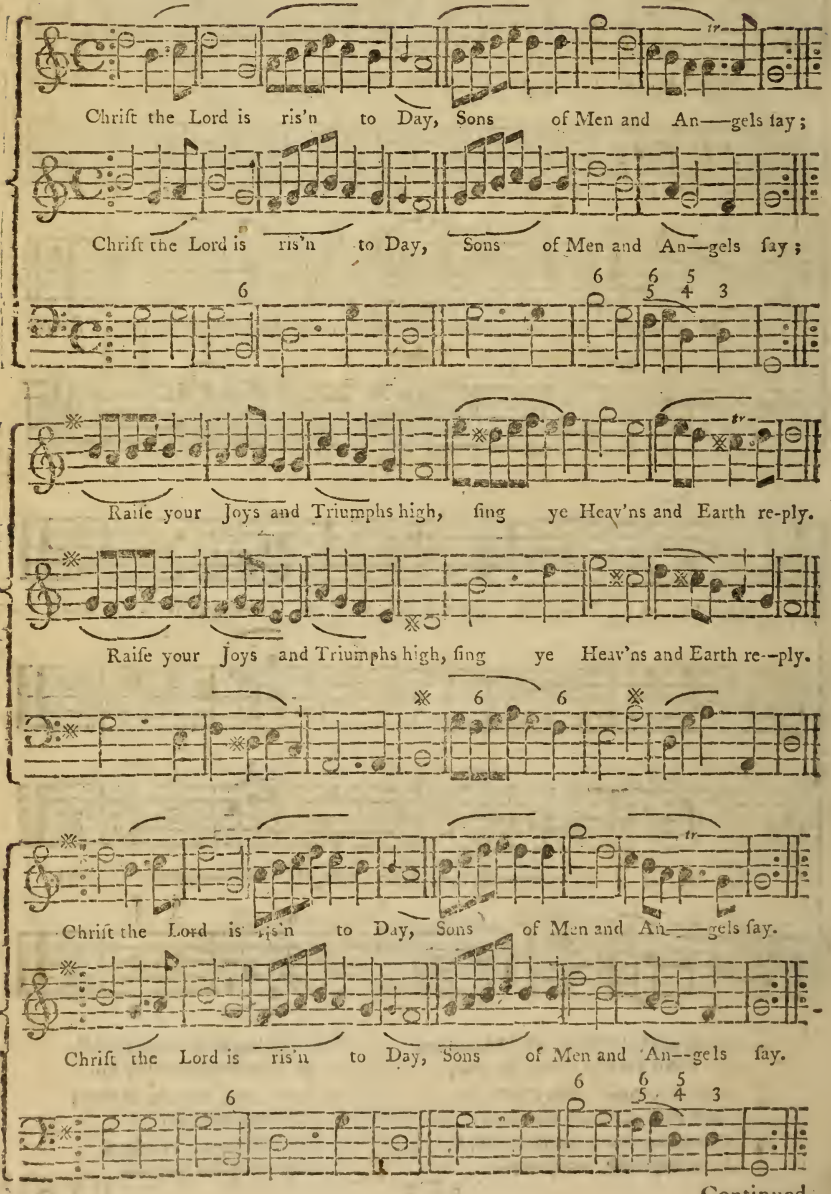
2. Grieve not vain Man, who Mortal art,
It was his Portion, 'twas the part,
that thou to Earth muſt fall,
of Him, who made us all.

3. Himſelf he humbled to the Grave
That we as certainly ſhall have,
made fleſh, like us, to ſhew;
a Reſurrection too.

4. To Father, Son, and Holy Ghoſt,
As in Beginning was is now,
the God whom we adore:
and ſhall be evermore.

HYMN V. of EASTER DAY.

Andante Vivace.



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II.

Love's Redeeming Work is done,
Fought the Fight, the Battle won;
Lo! our Sun's Eclipſe is o'er.
Lo! He ſets in Blood no more,
Love's Redeeming &c.

III.

Vain the Stone, the Watch, the Seal,
Chriſt hath burſt the Gates of Hell,
Death in vain forbids his Riſe,
Chriſt hath Open'd Paradiſe,
Vain the &c.

IV.

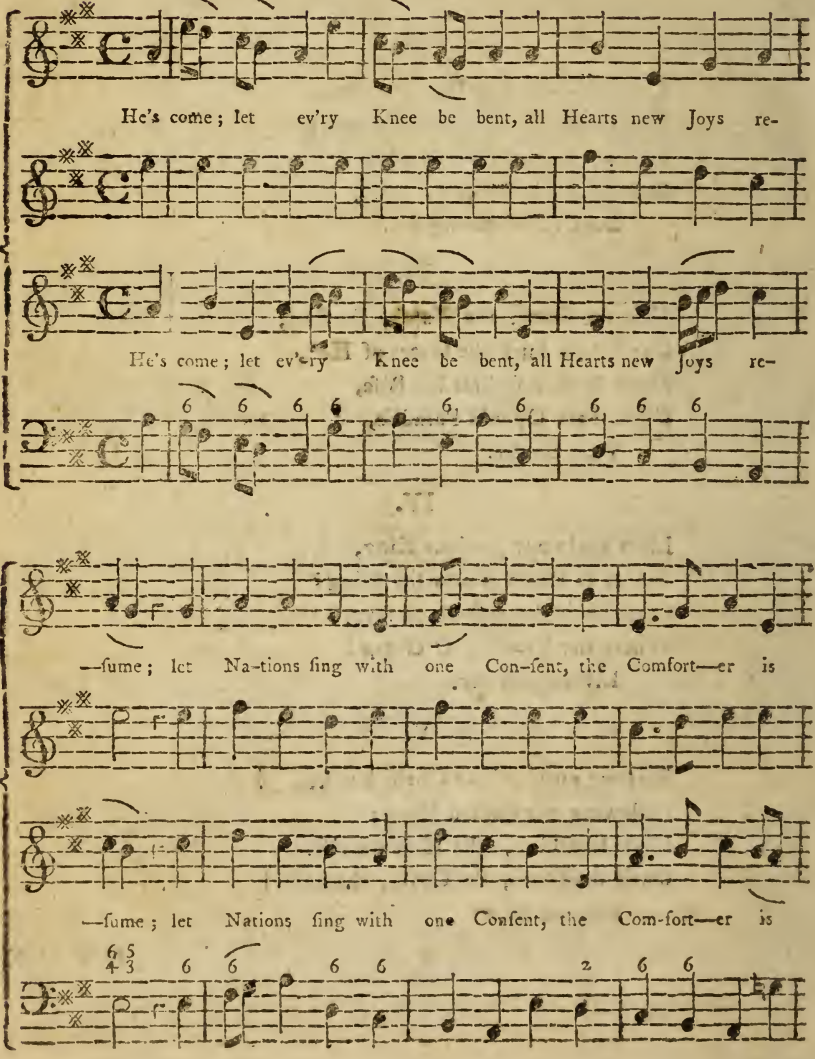
Lives again our glorious King,
Where O Death is now thy Sting?
Once he dy'd our Souls to ſave,
Where thy Victory, O Grave?
Lives again &c.

V.

Soar we now, where Chriſt has led,
Following our exalted Head;
Made like Him, like Him we riſe,
Our's the Croſs, the Grave, the Skies!
Soar we &c.

HYMN

HYMN VI. for WHITSUNDAY.



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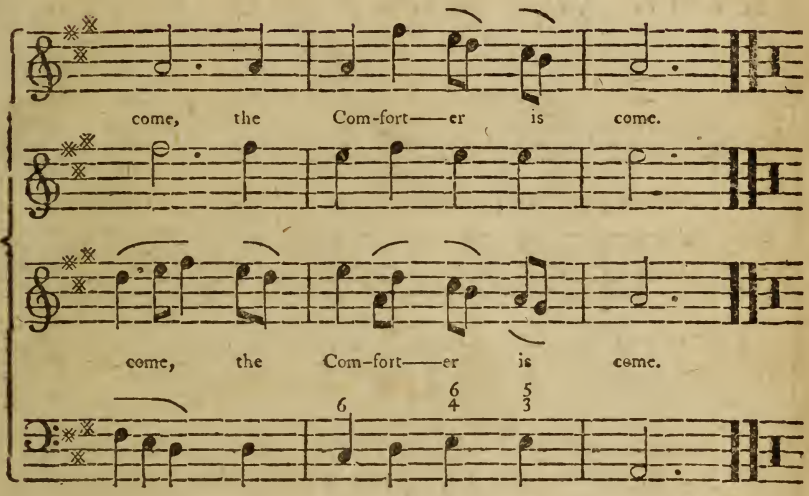


II.

What greater Gifts, what greater Love, can God on Man beſtow:
'Tis half the Angels Heav'n above, and all our Heav'n below.

III.

Hail, bleſſed Spirit! not one Soul, but doth thine Influence feel;
Thou doſt our darling Sins controul, and fix our wav'ring Zeal.

IV.

As Pilots by their Compaſs ſteer, till they their Harbour find:
So doth thy ſacred Breathings here, guide ev'ry wand'ring Mind.

V.

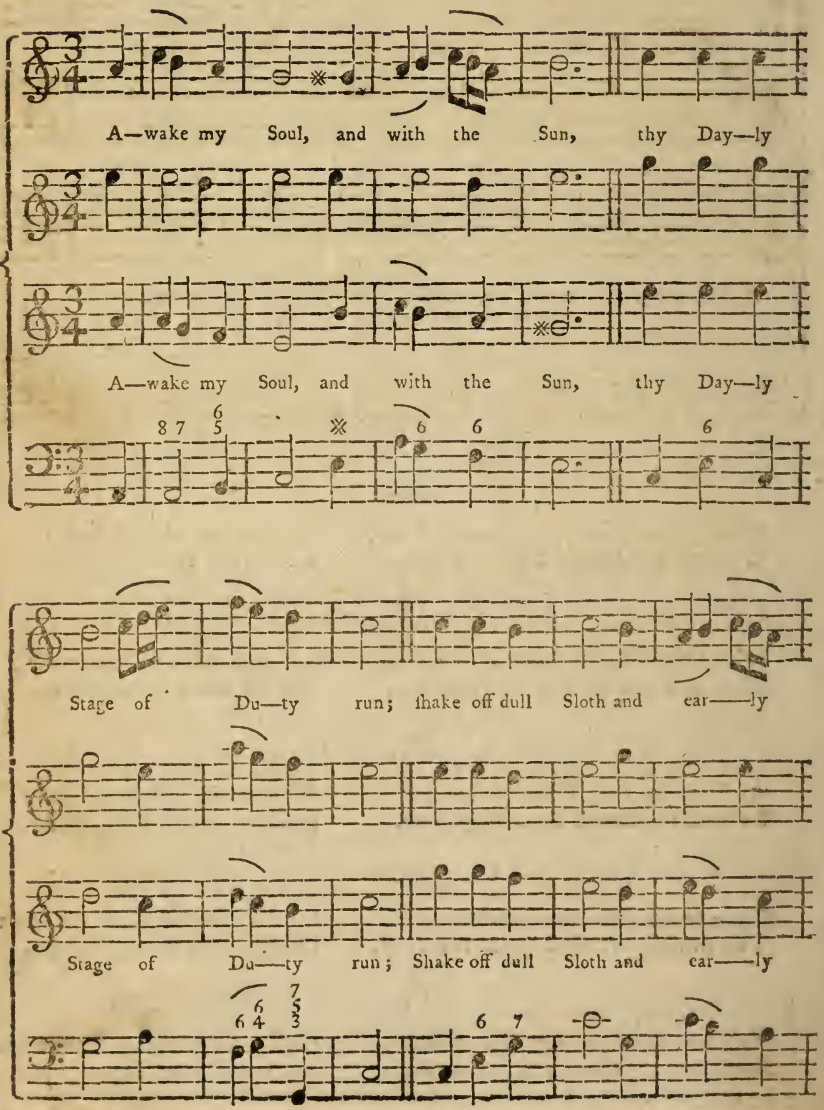
Thou to the Conſcience doſt convey the Checks that all muſt know:
Thy Motion firſt doth point the Way, then gives us Strength to go.

VI.

But then, O Lord, our Sins impeach, the World's rough Billows roar;
But following thee we're ſure to reach, the ſafe Eternal Shore.

HYMN

HYMN VII. MORNING HYMN.



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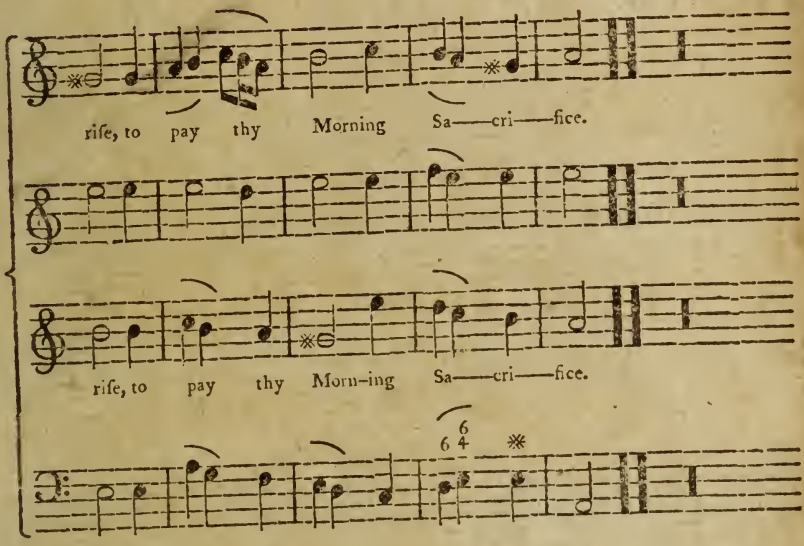


2. Redeem thy misspent Moments past, and live this Day, as 'twere thy last;
Thy Talents to improve, take Care, for the great Day thyself prepare.

3. Let all thy Converse be sincere; thy Conscience, as the Noon-day, clear;
For God's all-seeing Eye surveys, thy secret Thoughts, thy Works & Ways.

4 'Wake and lift up thyself, my Heart, and with the Angels bear thy Part:
Who all Night long unwearied sing, high Glory to th' eternal King.

5. I wake, I wake ye heav'nly Choir, may your Devotion me inspire:
That I like you my Age may spend, like you may on my God depend.

6. May I like you in God delight, have all Day long my God in sight;
Perform like you my Maker's Will, O may I never do more Ill.

7. Glory to thee, who safe hast kept, and hast refresh'd me when I slept;
Grant, lord, when I from death shall wake, I may of endless Life partake.

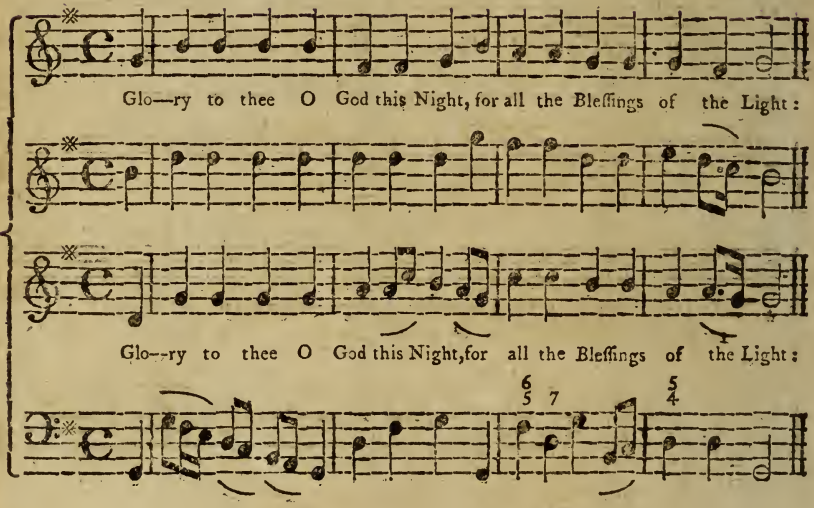
8. Lord I my Vows to thee renew, scatter my Sins as Morning Dew:
Guard my first Spring of Thought & Will, and with thyself my Spirit fill.

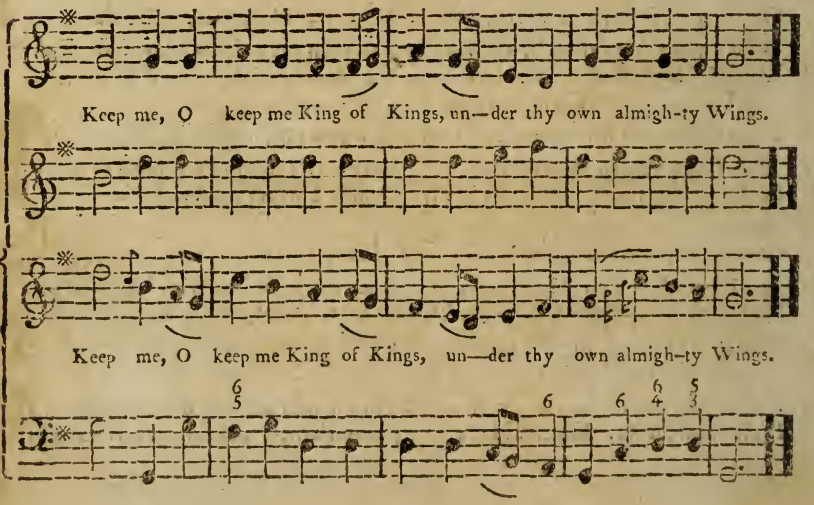
9. Direct, controul, suggest this Day, all I design, or do, or say;
That all my Pow'rs, with all their Might, In thy sole Glory may unite.

10. Praise God from whom all Blessings flow, praise him all Creatures here below;
Praise him above, Angelic Host, praise Father, Son, and Holy Ghost.

VIII. EVENING HYMN.

Andante Vivace.





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II.

Forgive me Lord for thy dear Son,
The Ills that I this Day have done:
That with the World, myſelf and thee,
I, e'er I ſleep, at Peace may be.

III.

Teach me to live that I may dread,
The Grave as little as my Bed;
Teach me to die, that ſo I may,
With Joy behold the Judgment Day.

IV.

O may my Soul on thee repoſe,
And with ſweet Sleep mine Eye-lids cloſe,
Sleep, that may me more active make,
To ſerve my God when I awake.

V.

While reſtleſs in the Night I lie,
My Soul with heav'nly Thoughts ſupply;
Let no ill Dreams diſturb my Reſt,
No pow'rs of Darkneſs me moleſt.

VI.

Let my bleſt Guardian while I ſleep,
His watchful Station near me keep;
My Heart with Love celeſtial fill,
And guard from me approach of Ill.

VII.

Lord let my Soul for ever ſhare,
The Bliſs of thy paternal Care;
'Tis Heav'n on Earth, 'tis Heav'n above,
To ſee thy Face and ſing thy Love.

VIII.

Shou'd Death itſelf my Sleep invade,
Why ſhou'd I be of Death afraid;
Protected by thy ſaving Arm,
Tho' he may ſtrike, he cannot harm.

IX.

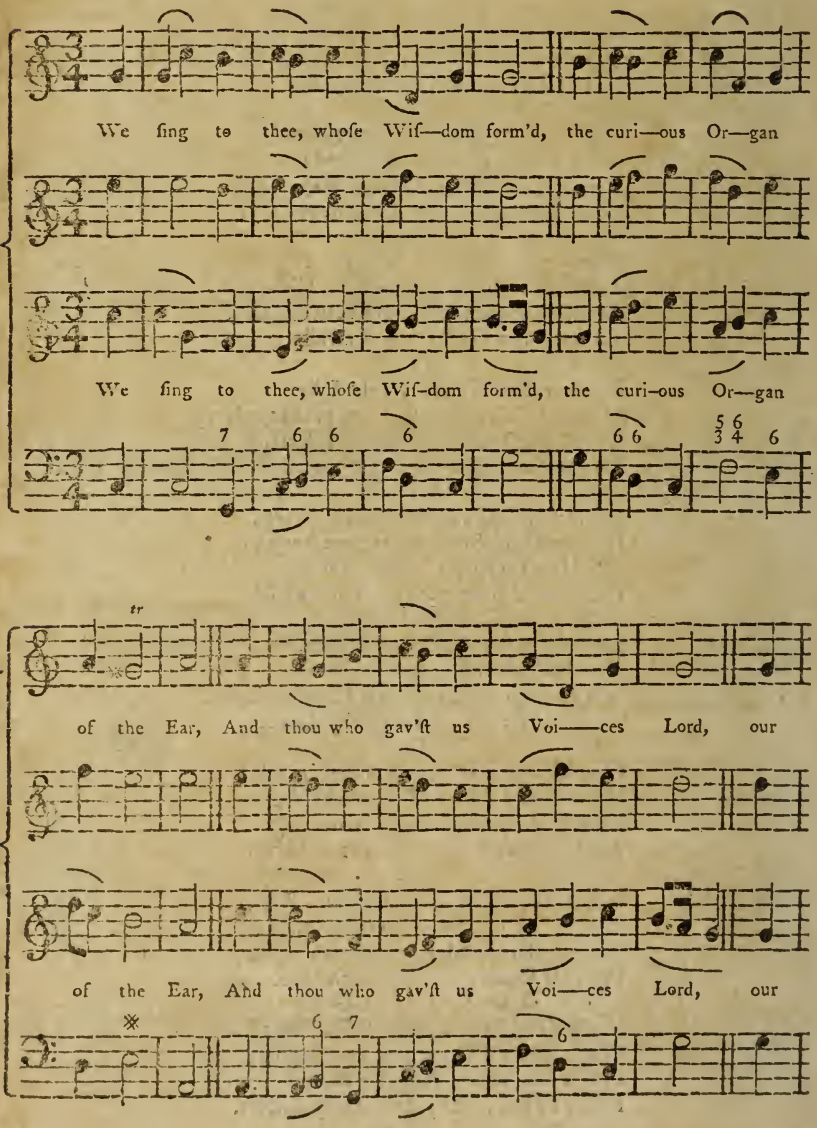
For Death is Life, and Labour, Reſt,
If with thy gracious Preſence bleſt;
Then welcome Sleep or Death to me,
I'm ſtill ſecure, for ſtill with thee.

DOXOLOGY.

Praiſe God from whom all Bleſſings flow
Praiſe him all Creatures here below;
Praiſe him above Angelic Hoſt,
Praiſe Father, Son, and Holy Ghoſt.

HYMN IX. *On the Divine Use of Music. Islington Tune.*

Con. Spiritoso.



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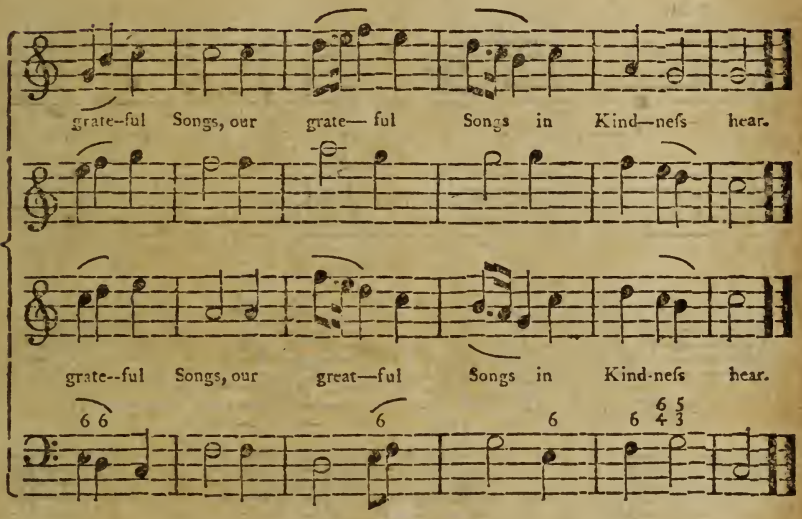


2. We'll joy in God who is the Spring, of lawfull Joy, and harmleſs Mirth;
Whoſe boundleſs Love is rightly call'd, The harmony of Heav'n and Earth.

3. Theſe Praiſes, deareſt Lord, aloud our humble Sonnets ſhall rehearſe;
Which, rightly tun'd, are rightly ſtiled the Muſic of the Univerſe.

4. And whilſt we ſing, we conſecrate, that vaſt too much prophaned;
By off'ring up with ev'ry Tongue, in ev'ry Song a flaming Heart.

5. We'll hallow Pleaſure and redeem, from vulgar Uſe our precious Voice;
Thoſe Lips which wantonly have ſung, ſhall ſerve our Tongues for nobler Joys.

6 Thus we will imitate on Earth, poor Mortals ſtill, the Heav'nly Choir;
And with high Notes above the Clouds, We'll ſend with Words more rais'd Deſire.

7. And that above we may be ſure, When we come there, our Parts to know;
Whilſt we live here, at home and Church, we'll practice Singing oft below.

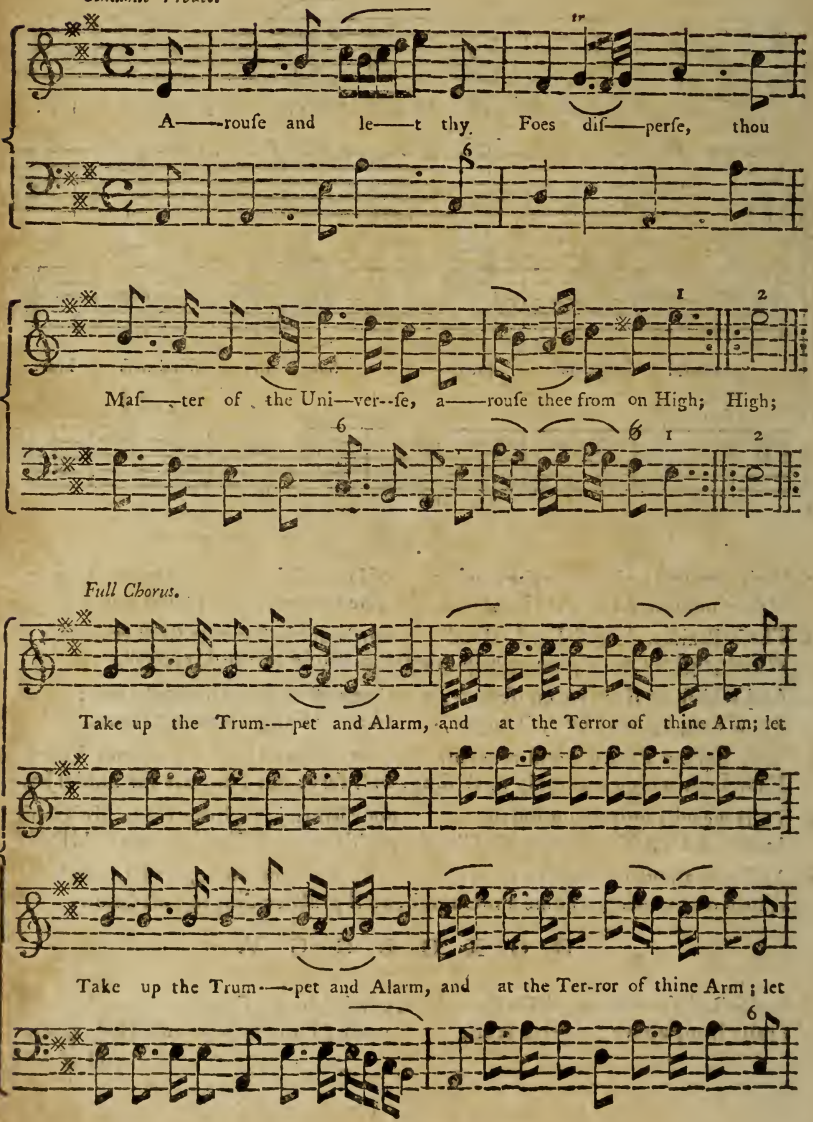
DOXOLOGY.

Praiſe God, from whom all Bleſſings flow, praiſe him all Creatures here below;
Praiſe him, above Angelic Hoſt, praiſe, Father, Son, and Holy Ghoſt.

HYMN

HYMN X.

Andante Vivace.



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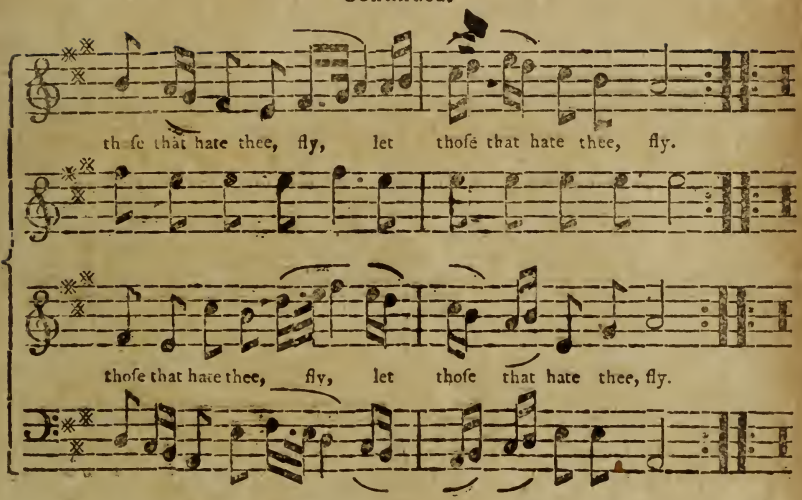


II.

Like as afflicting Smoke diſpel'd,
Let them be driv'n away and quel'd;
As Wax before the Fire:
Let Fraud at thy Effulgence fail,
And let the Multitudes in Mail,
Before thy God retire.

III.

But let the Men of righteous Seed,
Accepted in their Father's Deed,
Rejoice before the Shrine:
Yea let them ſhout 'till Heav'n reſounds,
There is no need of End or Bounds,
To Joyfulneſs divine.

IV.

Give Praiſe, your Songs with Praiſes blend
And as your Thoughts to Heav'n aſcend,
And leave the World beneath:
Extol his univerſal Name;
Who rides on the celeſtial Flame,
In God let all Things breath.

V.

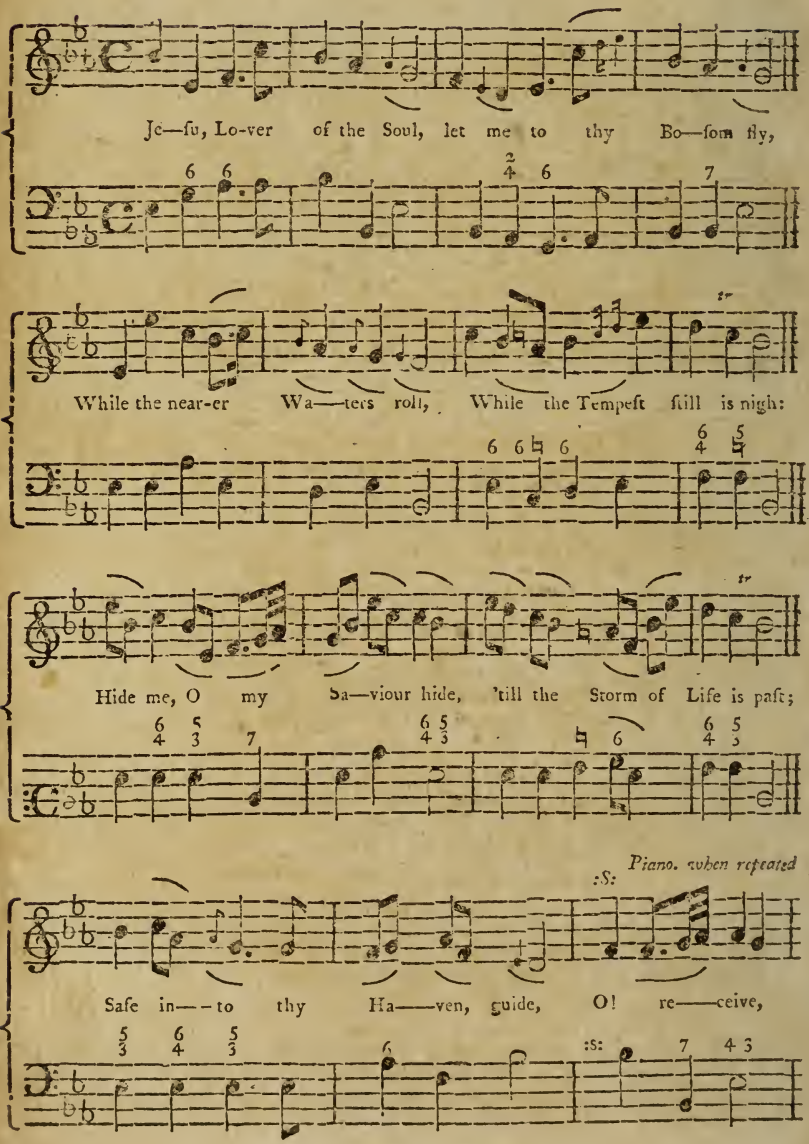
When thou Jehovah led the Way,
Before thy People, in Array,
From Egypt's barb'rous Coaſt;
Thro' boundleſs Wilds, expoſed and parch'd,
In pillar'd Majeſty thou march'd,
The Captain of the Hoſts.

VI.

The Earth in Extaſy gave Place,
With vaſt Vibrations on her Baſe,
The preſent God ſhe found;
Ev'n Iſrael's God, the Heav'ns diſſolv'd,
And Sina's Mount, in Clouds involv'd,
Felt all the Rocks rebound.

HYMN

HYMN XI.



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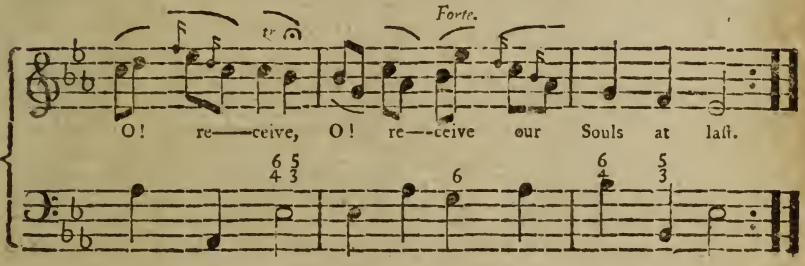
FULL CHORUS.



II.

Other Refuge have I none,
Hangs my helpleſs Soul on thee:
Leave, ah! leave me not alone,
Still ſupport and comfort me.
All my Truſt on thee is ſtaid,
All my help from thee I bring:
Cover my defenceleſs Head,
With the Shadow of thy Wing.

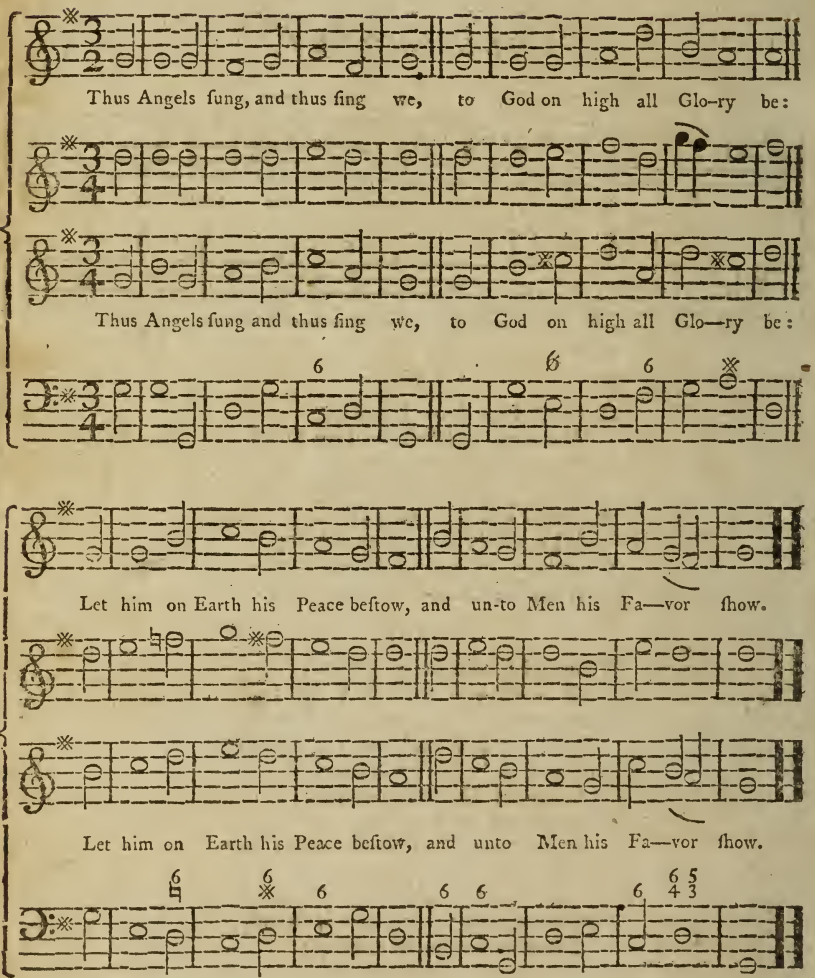
III.

Thou, O Chriſt art all I want,
More than all in thee I find;
Raiſe the Fallen, chear the Faint,
Heal the Sick and lead the Blind.
Juſt and holy is thy Name!
I am all Unrighteouſneſs:
Vile and full of Sin I am,
Thou art full of Truth and Grace.

IV.

Plenteous Grace with thee is found,
Grace to pardon all our Sin:
Let the healing Streams abound,
Make and keep me pure within.
Thou of Life the Fountain art,
Freely let me take of thee:
Spring thou up within my Heart,
Riſe to all Eternity.

XII. ANGELS HYMN.

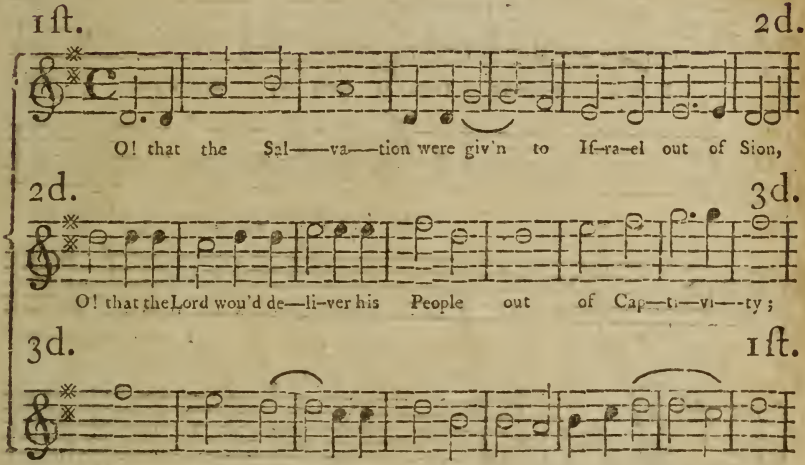


2. Welcome ſweet Words, ſweet Words indeed,
What e'er is needleſs, theſe we need,
in Darkneſs, Light thro' them is ſpy'd:
Lord, let theſe Words with us abide.

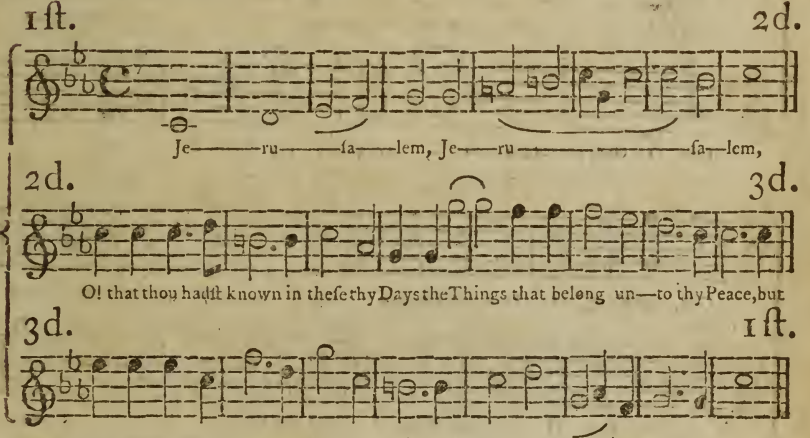
3. This Day ſet forth thy Praiſes Lord,
Our thankful Lips ſhall now record,
our greatful Hearts to thee ſhall ſing;
thine ancient Love eternal King.

4. And let the Church with one Accord,
Hallelujah, Hallelujah,
reſound, Amen, and praiſe the Lord.
Hallelujah, Hallelujah.

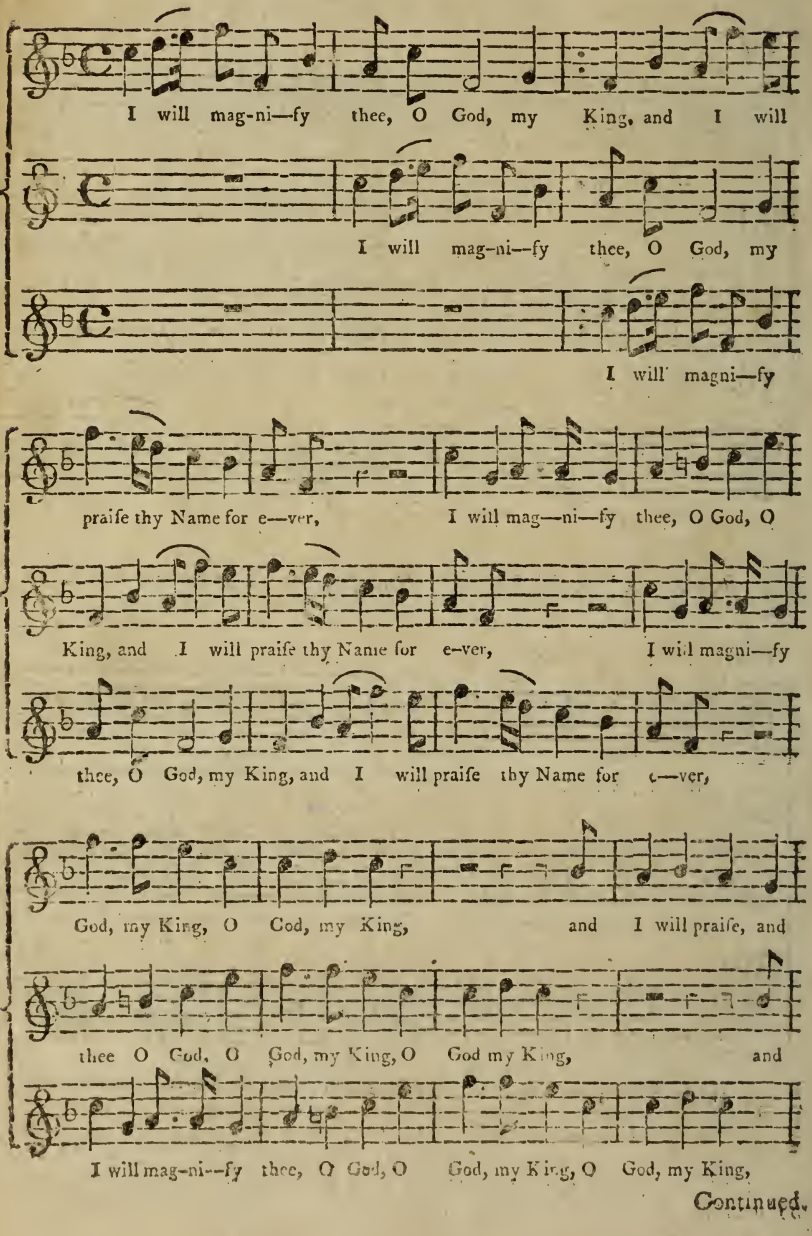
XIII CANON *Round, of Three in One.*



XIV CANON *Round, of Three in One.*



XV. CANON *of Three in One.*



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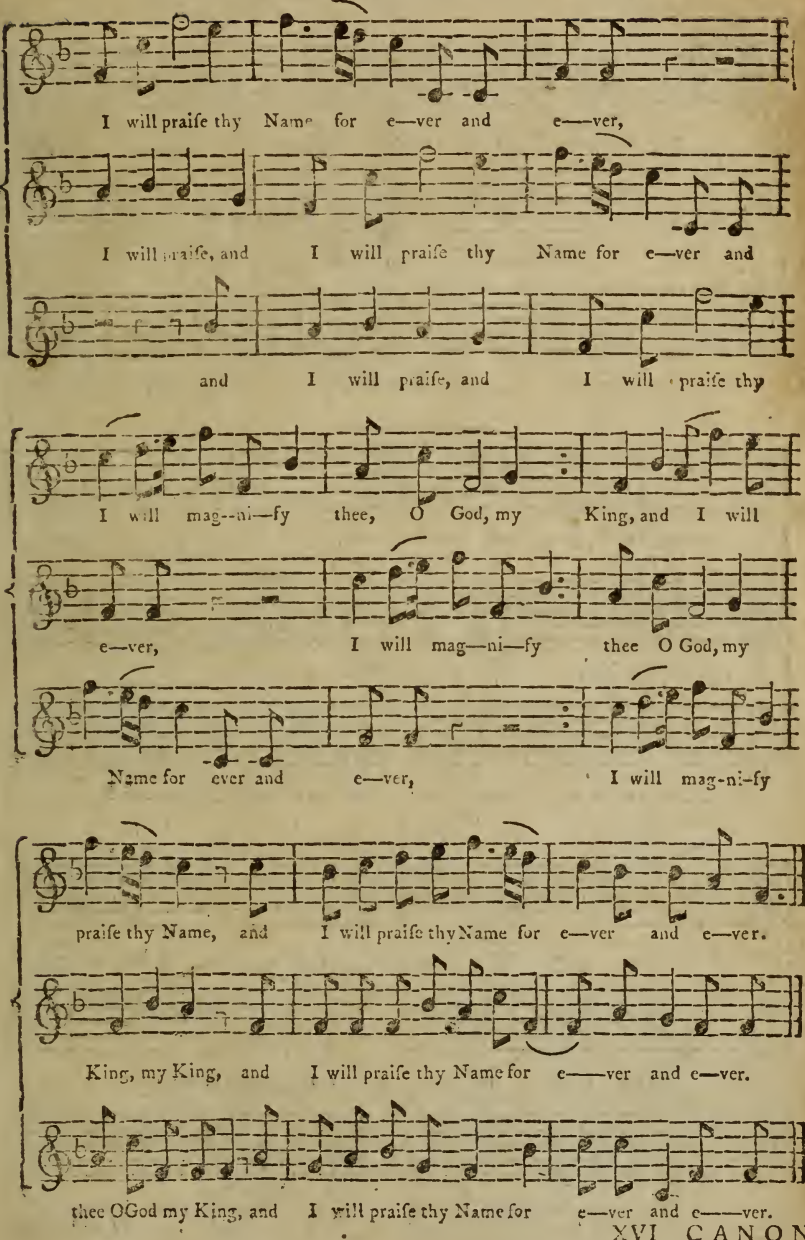
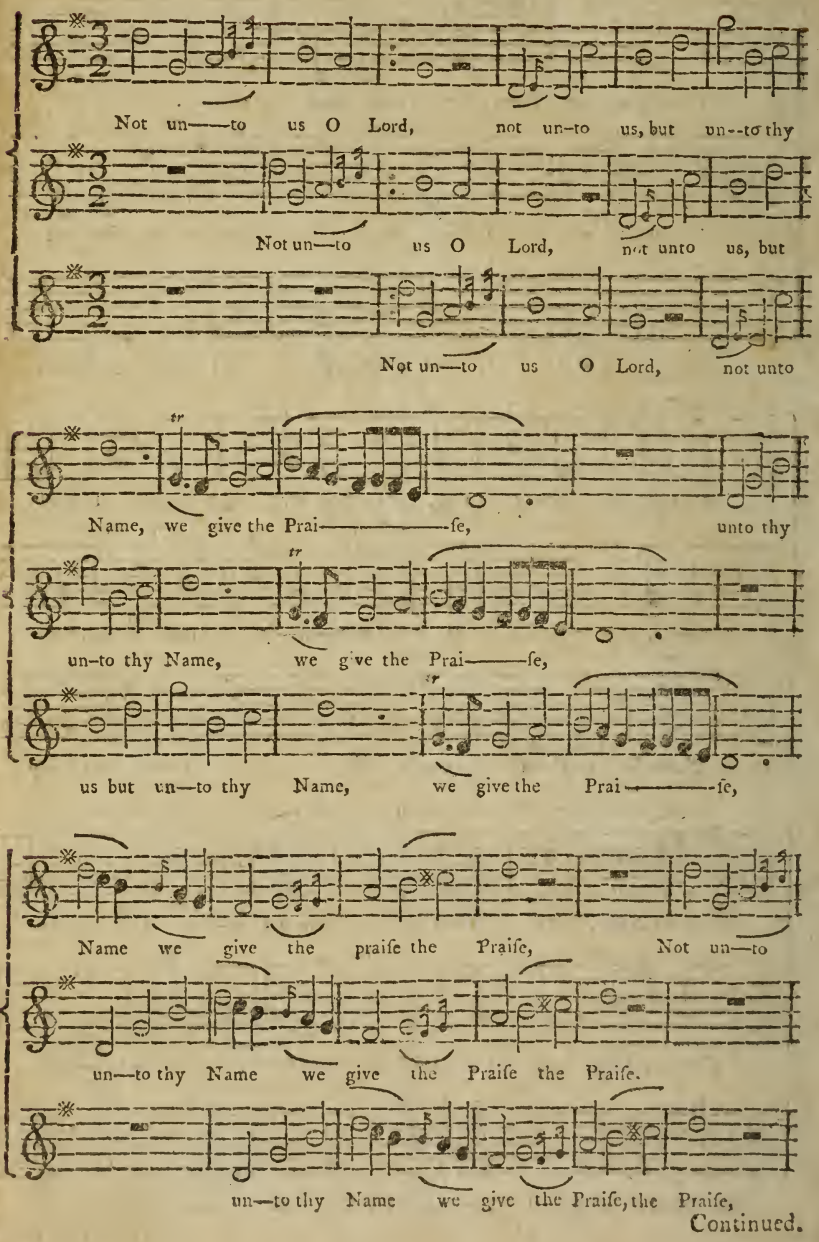


XVI CANON

XVI. CANON, of three in one.



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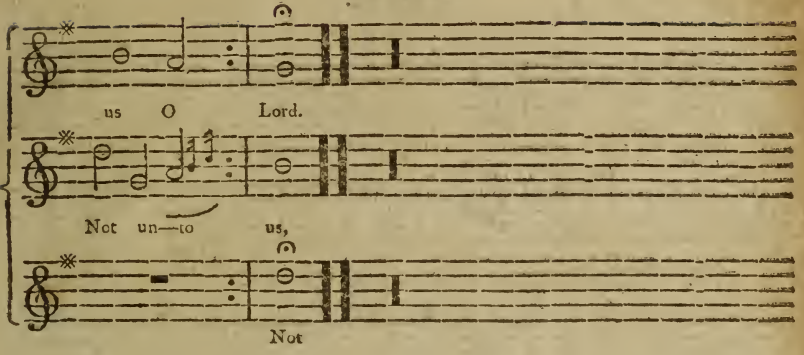
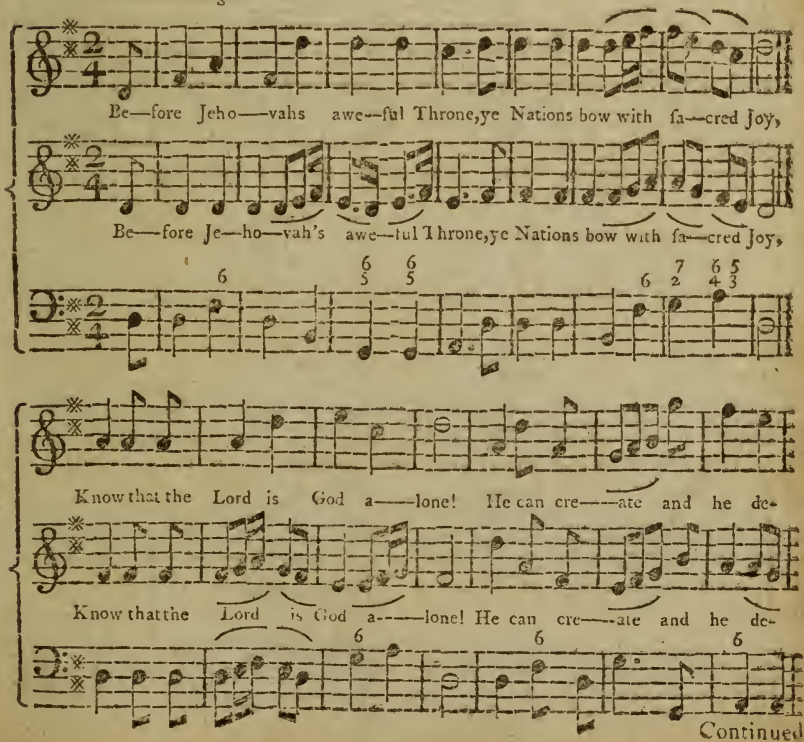


HYMN XVII from PSALM C. *Denmark Tune.*

Full Chorus. Adagio.



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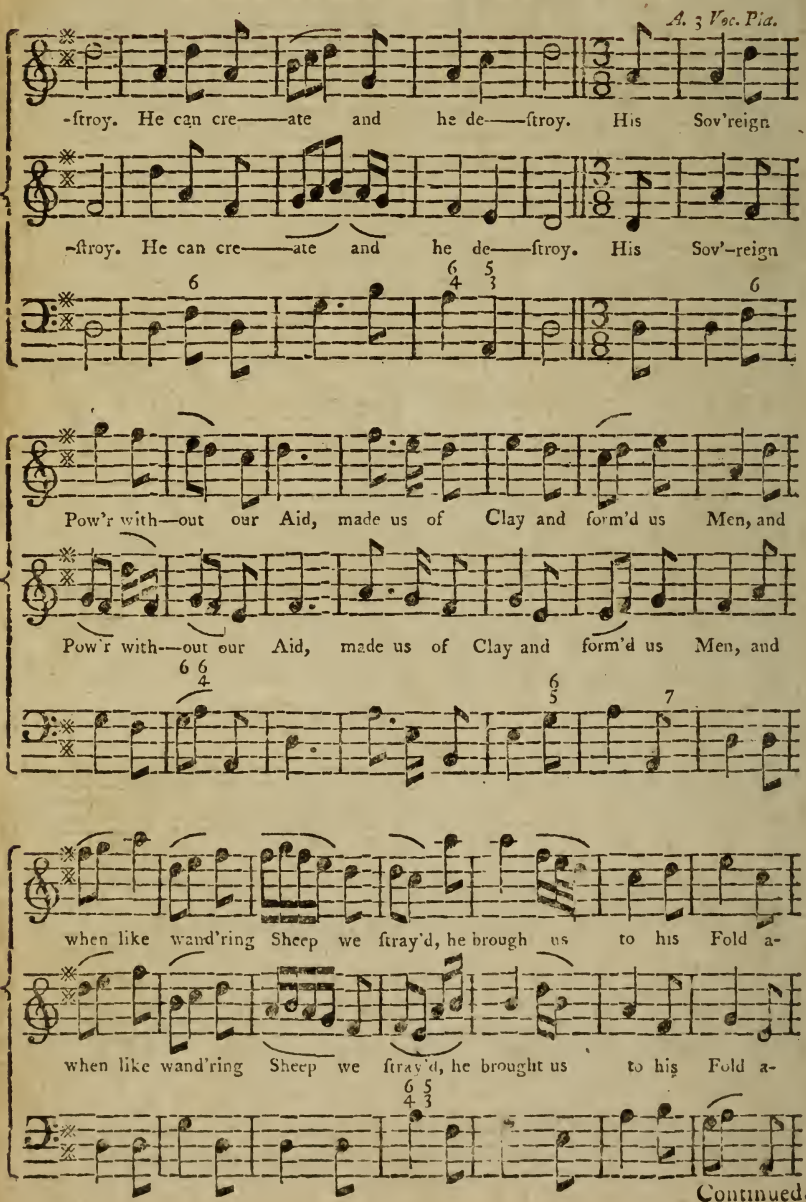

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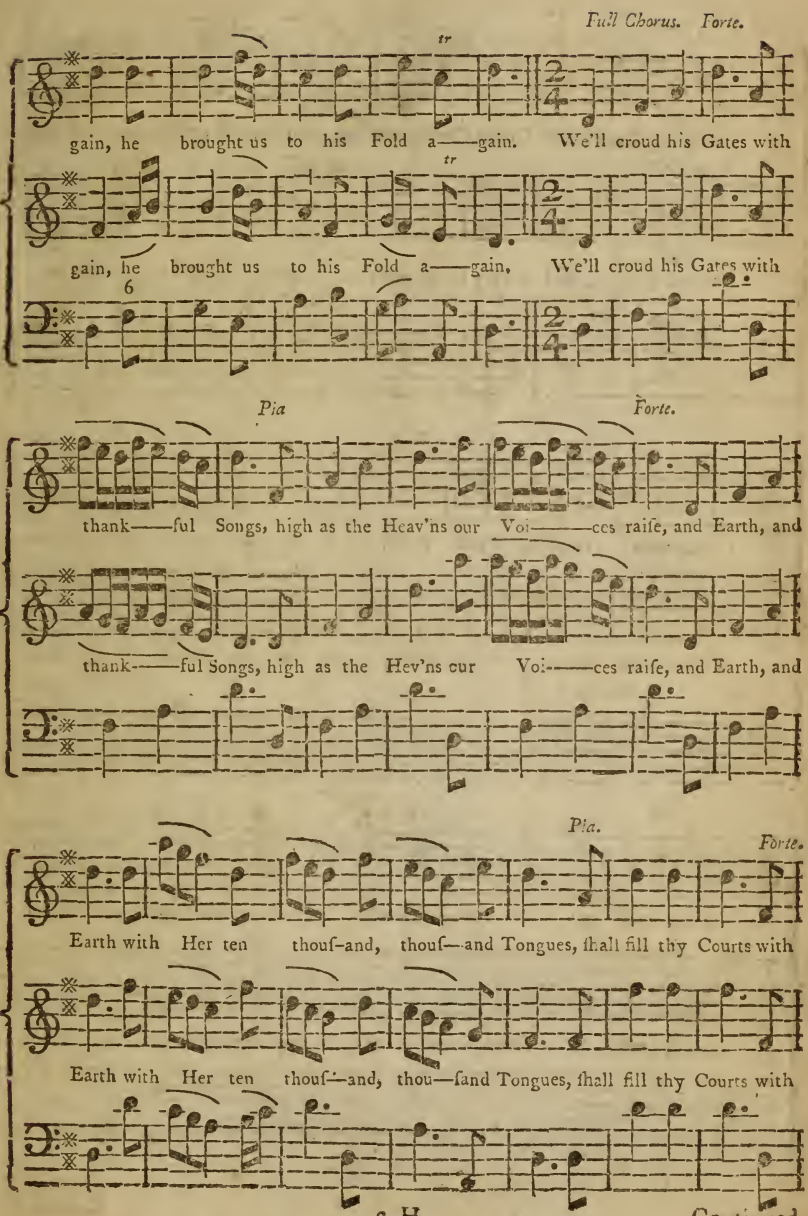
Full Chorus. Forte.
tr
gain, he brought us to his Fold a——gain. We'll croud his Gates with
tr
gain, he brought us to his Fold a——gain. We'll croud his Gates with
6
Pia
Forte.
thank——ful Songs, high as the Heav'ns our Voi——ces raiſe, and Earth, and
thank——ful Songs, high as the Hev'ns our Voi——ces raiſe, and Earth, and
Pia.
Forte.
Earth with Her ten thouſ-and, thouſ—and Tongues, ſhall fill thy Courts with
Earth with Her ten thouſ—and, thou—ſand Tongues, ſhall fill thy Courts with

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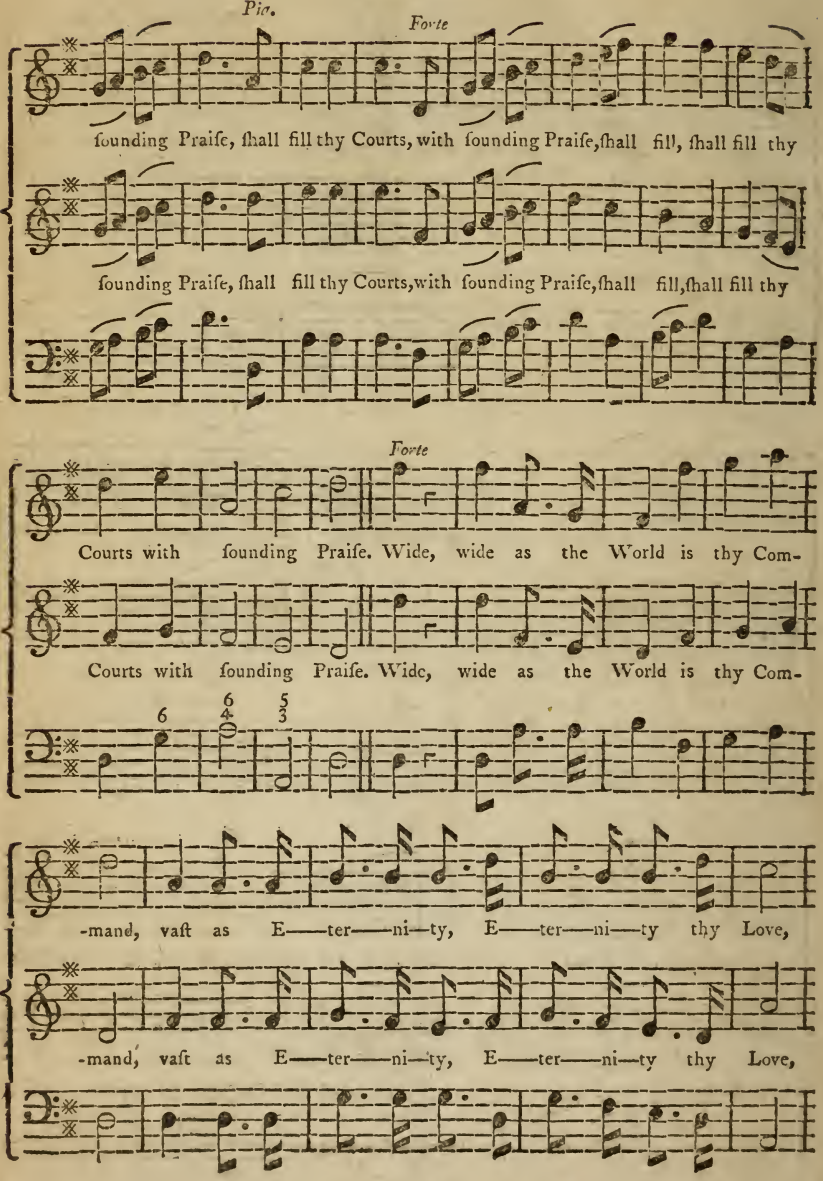

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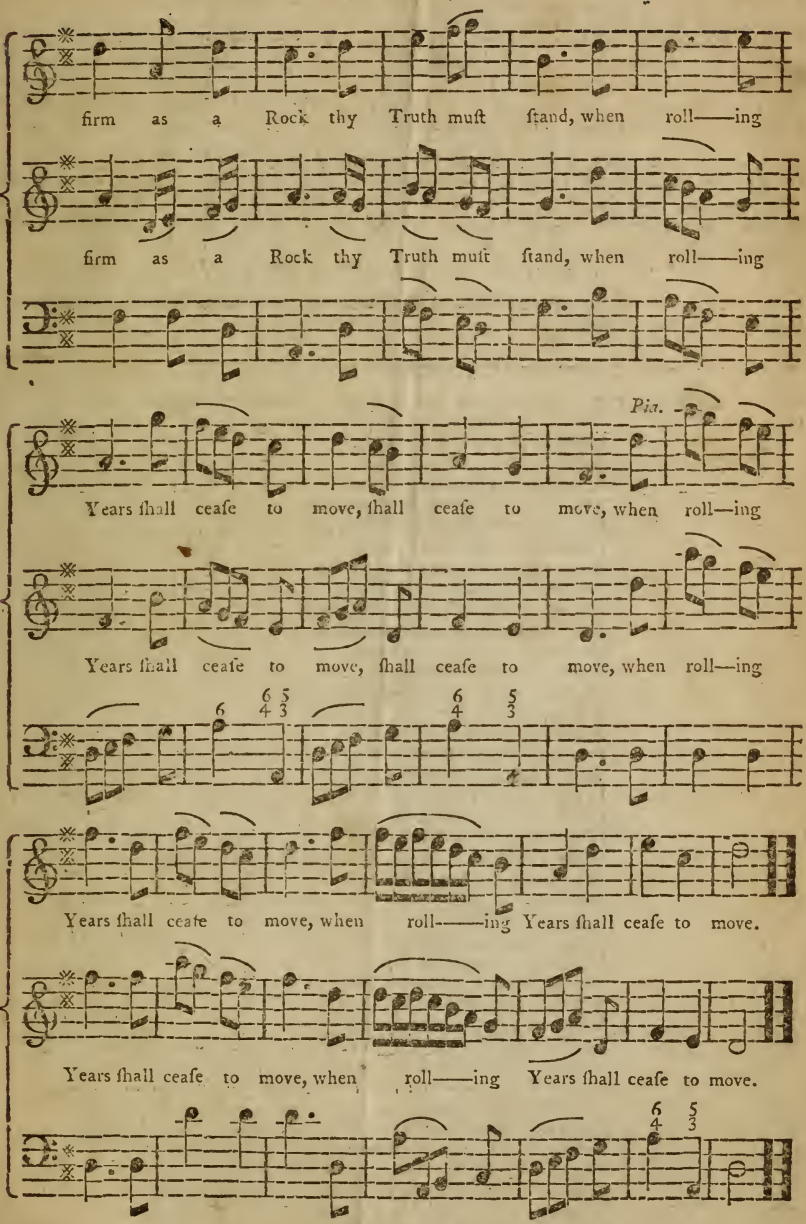

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MUSIC, it is a Labour ſweet,
A Science too, it is complete;
Although it is by many ſlighted,
Yet, with it I am much delighted;
Retir'd from Buſ'neſs of the Day,
I frequent on my Organ play;
Thro' all the Keys my Fingers fly,
And make it eecho to the Sky.
Handel's Concerto's play moſt manly,
And Voluntaries by great Stanley;
On Diapaſon's, grave Adagios,
And on the Cornet, briſk Allegros.
With beats and Shakes and other Graces,
And on the Trumpet play Vivaces;
According as my Pieces ſuit
Forte full Organ, Piano Flute.
And as I chuſe my Stops to alter,
In playing full I take Seſquialter;
In order, for to do it well,
I likewiſe take the Principal,
Great Twelfth, Fifteenth, Cremona brave,
For, in all, ten Stops I have;
My Organ be'ng of new Improvement,
One Row of Keys, with ſhifting Movement.
Full Compaſs too, without one Fault,
From double Gamut to E in Alt;
And of ſo ſmart and fine a Tone
You ſcarce ſhall hear a better one.
When on't I play and to't I ſing,
I make the Groves and Vallies ring;
With Pleaſure 'twill delight your Ears,
And diſſipate your Cares and Fears.
With Gladneſs it will make you ſmile,
For it's been heard above two Mile;
And to employ more leiſure Hours,
The German Flute I learn'd of Bowers. *
Beſides I've ſuch a Stock of Muſic,
Wou'd make a Devil or a Jew ſick;
For 'greater Lover of the Science,
All England o'er, I bid Defiance.

* An eminent Teacher of the German Flute.

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